# Saturday Review

NOVEMBER 10, 1956 / 20¢

## BETTER MEN AND BETTER MOUSETRAPS

By A. Whitney Griswold

## CALLAS IN "NORMA"

Report on the Met Opening

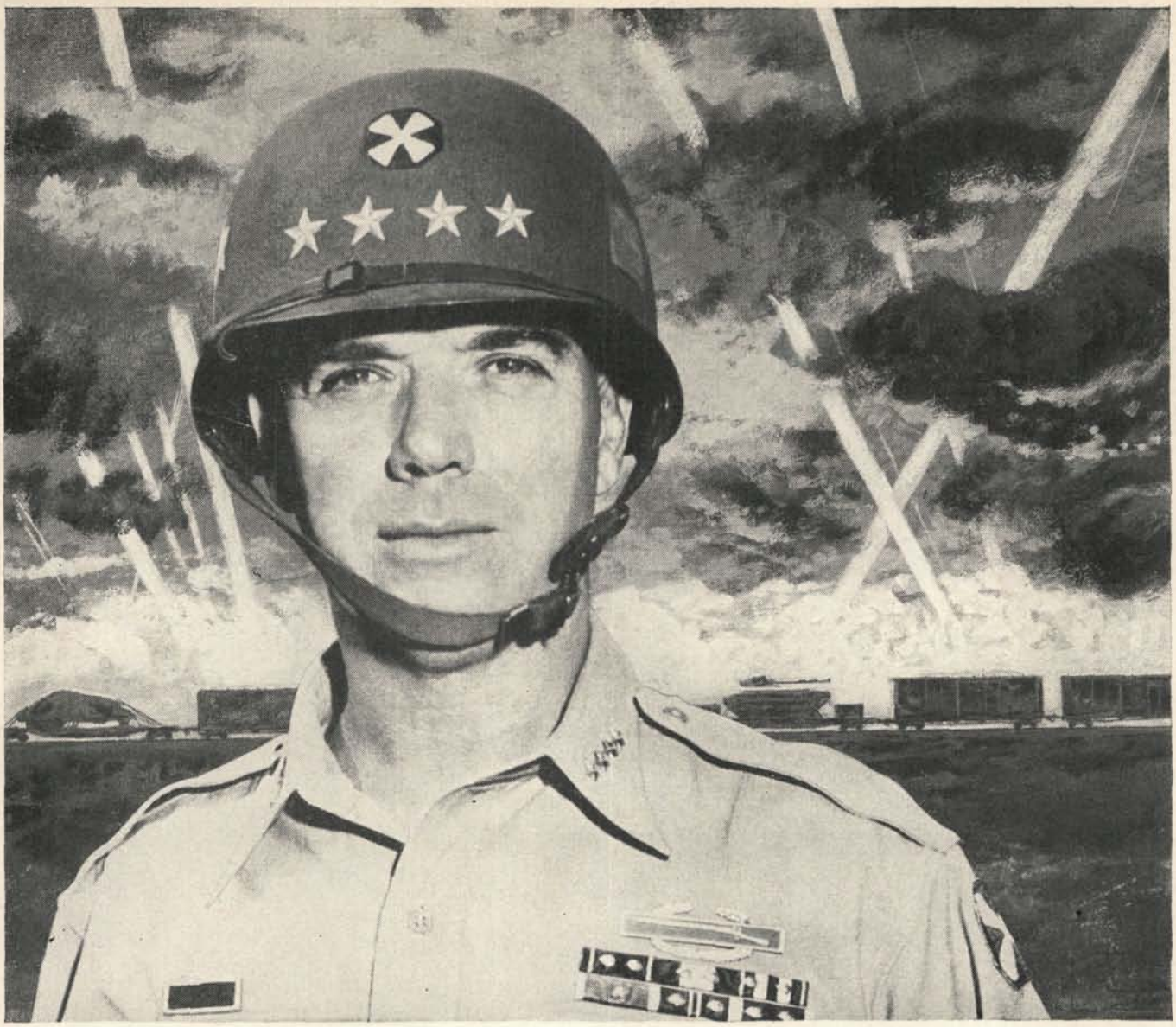
By Irving Kolodin

## WHICH BIBLE FOR YOU?

A Guide to New and Old Editions

Ruth Moore, author of "The Earth We Live On." (See page 12)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



*A message from a distinguished soldier:* **GENERAL JAMES A. VAN FLEET**

# Why our National Security Depends on Strong Railroads

"The railroads of the United States are a great basic military asset. They are as much a part of the military strength of the nation as our Army, Navy, Air Force, and Marines, because none of these great armed services could long operate without the logistical support which railroads provide."

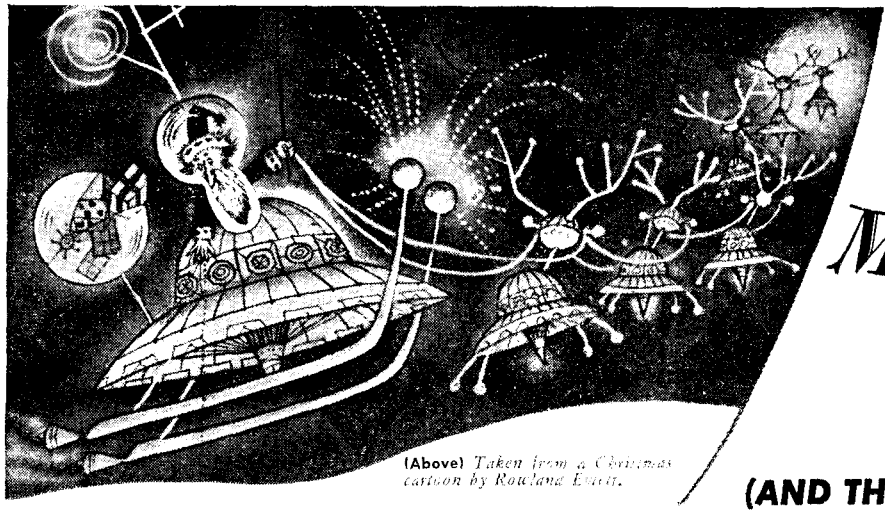
So says General James A. Van Fleet, U. S. Army (Ret.), former Commander of the 8th Army in Korea.

"Therefore," he points out, "we have now and always will have vital need for strong, vigorous, progressive railroads, with reserves of traffic capacity and trained manpower upon which the Armed Forces can draw for their own combat and strategic requirements. *To maintain such a rail plant in readiness, it must be used in peacetime.*"

That's one vital reason why it is important to you – and to the nation – that our public policies should give to railroads equal treatment and opportunity with other forms of transportation. Then each form can do for you the things which it does best, and America's modern railroads will be able to serve you with increasing efficiency and economy.

**ASSOCIATION OF**
**AMERICAN RAILROADS**
**WASHINGTON, D. C.**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



(Above) *Taken from a Christmas cartoon by Rowland Emett.*

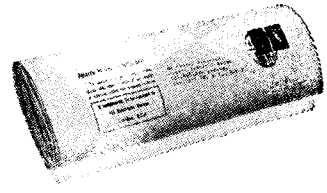
**THIS YEAR—**

# For the Merriest Christmas Gift of All...

**(AND THE BEST BARGAIN)**

## GIVE (OR GET)

# 40 Issues of Punch for only $5.00



***Britain's No. 1 Humor Magazine Since 1841 – Mailed Postage Paid From London Every Week***

SOMETIMES THE NICEST FRIENDS are hardest to please when it comes to picking gifts for them. Their taste and sophistication (the very qualities which attracted you to them in the first place) make it especially hard to find the right Christmas gifts for them without wrecking your budget.

Now, just in time to save you from frantic shopping, comes the perfect solution: a gift subscription offer from PUNCH. Here's a *very* Merry Christmas gift that's different . . . original . . . fine value . . . and a subtle compliment to the recipient's own wit and intelligence.

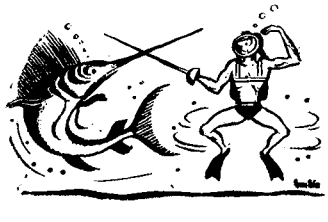
HELP!

### *A Great Tradition Carries On*

This famed British humor magazine has been poking devastating fun at the world since 1841. A great tradition has attracted to its roster of contributors (and continues to attract) Britain's keenest wits, cartoonists, and critics. Among contemporary contributors are writers like P. G. Wodehouse, Robert Graves, A. P. Herbert, and over 70 top-notch English cartoonists such as Emett ("Far Tottering and Oyster Creek Railway"), Searle ("The Belles of St. Trinian's"), Giovanetti ("Max"), Langdon, Brockbank, Sprod, and Fougasse. The cartoons in PUNCH—over 1000 a year, a number of them in full color—are alone worth the price of admission.

### *Like Going to a Wonderful Party*

Spending an evening with the latest issue of PUNCH is like going to a party attended by Britain's cleverest people. The



AAGAARD

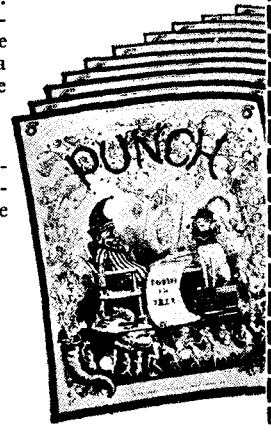
latest plays, movies, ballets, books, television programs are discussed. (Yes, they have *their version of* "The $64,000 Question" too, and "I Love Lucy.") The doings in Parliament and the Cabinet are skilfully dissected—and so are its members! And throughout the evening runs a thread of brilliant mockery and parody such as:

### *What If?*

What if Attlee, not Churchill, had written "A History of the English-Speaking Peoples"?

How would television's "This Is Your Life" have handled the heart-throbbing story of Bob Cratchit, Scrooge, and Tiny Tim?

What if dentists were glamorized by the movies the way doctors are—with a screenplay entitled "The Stars Look Down in the Mouth"?




### *Only 12½c a Week, Including Overseas Postage*

You might expect an evening like this to be expensive. But you can enjoy, or treat anyone on your Christmas gift list to, 40 such evenings . . . for only 12½¢ each! The coupon below entitles American readers to 40 issues of PUNCH for only $5—including the special enlarged issues (crammed with extra features and full-color illustrations) published during the period. This includes the cost of mailing each weekly issue overseas from London. And you may order as many subscriptions as you like. Why not treat yourself, as well as your friends, to this delightful gift?

This Special Offer can be made only once a year, however. To take advantage of it, clip and mail the handy coupon below right away — before it's too late. *P. S. Even the ADS in PUNCH are a treat!*

*Mail This Coupon to:*
**PUNCH, Dept. 19**
**30 East 60th St.,**
**New York 22, N. Y.**

Please send PUNCH ☐ to me ☐ to the people whose names and addresses I am enclosing on a separate sheet—direct from London every week for 40 weeks, including the special enlarged issues published during the period. Enclosed is $5 for each subscription ordered, a total of.....

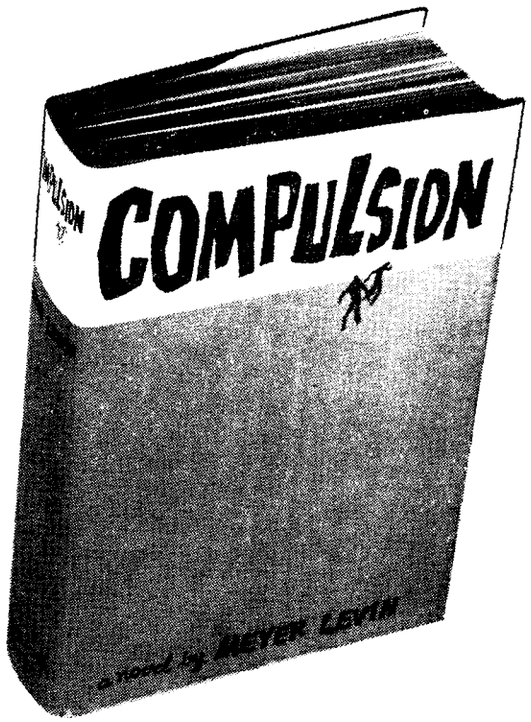
**(AN ATTRACTIVE CARD ANNOUNCING YOUR GIFT WILL BE SENT TO EVERYONE ON YOUR GIFT-SUBSCRIPTION LIST)**

My name.....

Address.....

City.....Zone.....State.....

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED




**Just published:**

**A major American novel**

**suggested by the**

**Leopold-Loeb murder case.**

**It is written by MEYER LEVIN**

**author of *Citizens***

**and *The Old Bunch.***

**It is called**

**COMPULSION**

**$5 at all bookstores · SIMON AND SCHUSTER**

*The Saturday Review*

NOVEMBER 10, 1956

Cover Drawing by Hal McIntosh

**SR/IDEAS**

**9** Better Men and Better Mousetraps, by A. Whitney Griswold
**22** It's Only Moral: An Editorial
**51** Which Bible for You? by John Haverstick

**SR/BOOKS**

**12** The Earth We Live On, by Ruth Moore
The Earth Beneath Us, by H. H. Swinnerton
*Reviewed by Paul B. Sears*
**13** The Lost Pyramid, by M. Zakaria Goneim
*Reviewed by C. A. Robinson, Jr.*
**14** The Heiké Story, by Eiji Yoshikawa
*Reviewed by Earl Miner*
**14** The Curve of the Snowflake, by W. Grey Walter
*Reviewed by Ben Ray Redman*
**15** The Wreck of the Mary Deare, by Hammond Innes
*Reviewed by Thomas E. Cooney*
**16** All the Happy Endings, by Helen Waite Papashvily
*Reviewed by Raymond Walters, Jr.*
**17** Always Young for Liberty, by Arthur W. Brown
Edward Everett Hale, by Jean Holloway
*Reviewed by Russel Nye*
**19** Easter in Sicily, by Herbert Kubly
*Reviewed by Thomas G. Bergin*
**20** Italy and the Allies, by Norman Kogan
*Reviewed by Henry C. Wolfe*

**SR/DEPARTMENTS**

**6** Trade Winds
**16** Literary I.Q.
**23** Letters to the Editor
**24** Broadway Postscript
**25** TV and Radio
**26** Ideas on Film
**28** *SR* Goes to the Movies
**33** Music to My Ears
**46** Booked for Travel
**48** Criminal Record
**56** Literary Crypt
**58** Kingsley Double-Crostic No. 1181

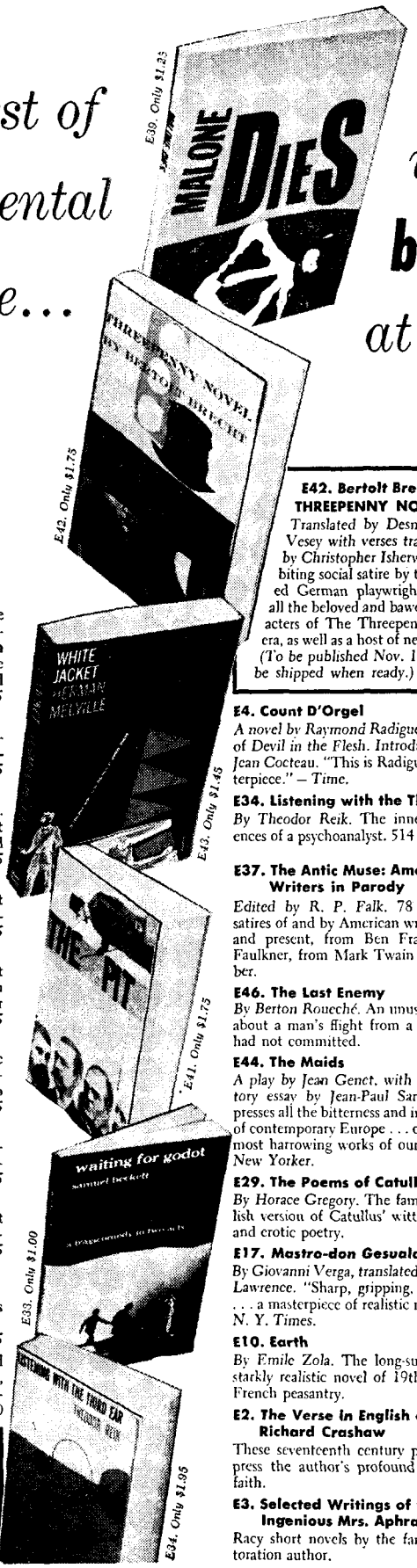
THE SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher, Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulations. Printed in U.S. Vol. XXXIX, No. 45, November 10, 1956. Re-entered as second-class matter January 11, 1952, at the Post Office in New York, N.Y., with additional entry at Philadelphia, Pa., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature." Entire issue copyright 1956 by Saturday Review, Inc.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# *Now—the best of modern and experimental literature...*

# *in* **evergreen books** *editions at* **$1** *to $1.95*
*(NONE HIGHER)*

*EVERGREEN BOOKS, the revolutionary new soft-cover series, now brings you nearly 40 titles to choose from. Many are published for the first time. Others were previously available only in expensive hard-cover editions. Order by mail—no club to join, no minimum purchase, no handling charges. Select your favorites now!*




### *Exclusive—the works of* Samuel Beckett

**E33. Waiting for Godot**
*By Samuel Beckett.* The complete text of the Broadway success. "One of our generation's most noble and moving plays." —*London Times.* $1.00

**E39. Malone Dies**
*By Samuel Beckett.* His extraordinary new novel. "Wonderfully moving . . . more powerful and important than 'Godot'."—N.Y. Times Book Review. $1.25

**E18. Molloy**
*By Samuel Beckett.* The first English translation of this bizarre and daring novel. "One of the major works of the postwar era."—*Figaro Litteraire.* $1.45

**E9. Japanese Literature**
*By Donald Keene.* An introduction to this exciting new world of literature now being discovered by Western readers. $1.00

**E24. Jung's Psychology and Its Social Meaning**
*By Ira Progoff.* Jung's concepts in easy-to-understand form. $1.25

**E5. The Sacred Fount**
*By Henry James.* A novel that is "mystifying, even maddening." — *Edmund Wilson.* $1.45

**E26. Mid-Century French Poets**
*Edited and translated by Wallace Fowlie.* A bilingual compendium of outstanding contemporary French verse. $1.45

**E14. Little Novels of Sicily**
*By Giovanni Verga, translated by D. H. Lawrence.* "(They) have that sense of the wholeness of life, the spare exuberance, and the magnificent and thrilling vitality of major literature." — *New York Times.* $1.25

**E1. The Confidence Man**
*By Herman Melville.* The author's last novel, a remarkable and profound book. $1.25

**E36. Murder by Fourteen**
*Edited by David C. Cooke.* Fourteen of America's greatest mystery writers, including Sax Rohmer, Mignon Eberhart, Ellery Queen and others, present their own best yarns. 384 pages. $1.45

**E43. White Jacket**
*By Herman Melville.* Published one year before *Moby Dick*, this is Melville's famous record of his last sea voyage, a passionate indictment of the system of oppression and cruelty aboard a man-of-war in the 1840's. $1.45

**E25. Pudd'nhead Wilson**
*By Mark Twain.* "The most extraordinary book in American literature."—*New Republic.* $1.25

**E21. Germinie**
*By Edmond and Jules de Goncourt.* The famous clinical study of the secret nocturnal life of a servant girl obsessed with a desire for lovers. $1.25

**E7. Flaubert: A Biography**
*By Philip Spencer.* "By far the best work in English on Flaubert's life."—*N. Y. Times.* $1.25

**E27. Virgin Soil**
*By Ivan Turgenev.* Russia's nihilist movement of the 1870's is reflected in this story of an aristocratic girl and her poet lover. $1.45

**E23. Oedipus, Myth & Complex**
*By Patrick Mullahy.* Psychoanalytic theory from its early stages to the present — from Freud, Jung and Rank to Horney, Fromm and Sullivan. $1.45

**E30. Three Exemplary Novels**
*By Miguel de Unamuno.* Intense tragedies by one of the most vigorous literary figures of our period. $1.45

**E16. Chekhov: A Life**
*By David Magarshack.* "By far the most nearly definitive biographical study."—*New Yorker.* $1.45

**E11. Letters of Stendhal: To the Happy Few**
An unusual collection of Stendhal's letters — on love, war and literature. $1.45

**E8. Immortality**
*By Ashley Montagu.* The distinguished anthropologist examines the basis, functions and future of belief in immortality. $1.00

**E40. Ashley Montagu's THE BIOSOCIAL NATURE OF MAN**
The noted anthropologist lays bare the biological and social factors which enter into the enigma of "human nature." $1.00

**E42. Bertolt Brecht's THREEPENNY NOVEL**
*Translated by Desmond I. Vesey with verses translated by Christopher Isherwood.* A biting social satire by the noted German playwright, with all the beloved and bawdy characters of The Threepenny Opera, as well as a host of new ones. (To be published Nov. 15. Will be shipped when ready.) $1.75

**E4. Count D'Orgel**
*A novel by Raymond Radiguet, author of Devil in the Flesh. Introduction by Jean Cocteau.* "This is Radiguet's masterpiece." — *Time.* $1.25

**E34. Listening with the Third Ear**
*By Theodor Reik.* The inner experiences of a psychoanalyst. 514 pages. $1.95

**E37. The Antic Muse: American Writers in Parody**
*Edited by R. P. Falk.* 78 hilarious satires of and by American writers past and present, from Ben Franklin to Faulkner, from Mark Twain to Thurber. $1.45

**E46. The Last Enemy**
*By Berton Roueché.* An unusual novel about a man's flight from a crime he had not committed. $1.25

**E44. The Maids**
*A play by Jean Genet, with introductory essay by Jean-Paul Sartre.* "Expresses all the bitterness and impotence of contemporary Europe . . . one of the most harrowing works of our time."—*New Yorker.* $1.25

**E29. The Poems of Catullus**
*By Horace Gregory.* The famous English version of Catullus' witty, candid and erotic poetry. $1.25

**E17. Mastro-don Gesualdo**
*By Giovanni Verga, translated by D. H. Lawrence.* "Sharp, gripping, poignant . . . a masterpiece of realistic novel." — *N. Y. Times.* $1.45

**E10. Earth**
*By Emile Zola.* The long-suppressed, starkly realistic novel of 19th century French peasantry. $1.75

**E2. The Verse in English of Richard Crashaw**
These seventeenth century poems express the author's profound religious faith. $1.25

**E3. Selected Writings of the Ingenious Mrs. Aphra Behn**
Racy short novels by the famed Restoration author. $1.45

**E6. The Marquis de Sade.**
*By Simone de Beauvoir.* With selections from De Sade's writings. "Perhaps the very best thing yet written on the subject." — *Edmund Wilson.* $1.45

**E28. Mano Majra**
*By Khushwant Singh.* The prize-winning novel of violence and tragic love during the partition of Pakistan from India. $1.25

**E35. Mister Jelly Roll**
*By Alan Lomax.* The fabulous story of Jelly Roll Morton, New Orleans creole and "inventor of jazz." $1.45

**E31. Democracy & Dictatorship**
*By Zevedei Barbu.* A brilliant study of the conditions that give rise to each, and the characteristic differences in their patterns of life. $1.45

**E45. Robert M. Lindner's REBEL WITHOUT A CAUSE**
The author of *The Fifty-Minute Hour* and *Must You Conform?* records the hypnoanalysis of a criminal psychopath. $1.45

**E41. The Pit: A Story of Chicago**
*By Frank Norris.* A long awaited reissue of one of the earliest and most important works in American realism. 432 pages. $1.75

**E22. The Insulted and Injured**
*By Fyodor Dostoevsky.* One of the Russian master's earlier novels, foreshadowing the theme of sacrifice in love in *The Idiot.* $1.45

## mail this coupon today

*To your favorite bookseller, or:*
**GROVE PRESS, Dept 830, 795 Broadway, New York 3, N. Y.**
Please send me, postpaid, the books circled below. I understand that if I am not completely delighted, I may return any of the books within ten days for refund of purchase price.

E1 E2 E3 E4 E5 E6 E7 E8 E9 E10
E11 E12 E13 E14 E15 E16 E17 E18 E19 E20
E21 E22 E23 E24 E25 E26 E27 E28 E29 E30
E31 E32 E33 E34 E35 E36 E37 E38 E39 E40
E41 E42 E43 E44 E45 E46

☐ Payment enclosed. *(N.Y.C. residents please add 3% tax.)*
☐ Send C.O.D. *(I will pay postal charges.)*

Name..... Apt.....
Address.....
City..... Zone..... State.....

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

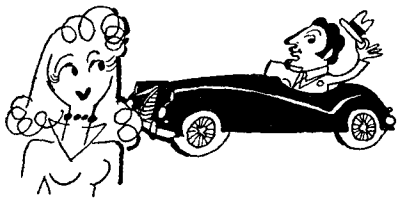
# TRADE Winds

**BODLEY HEAD** in England publishes a successful series of "Career Books for Girls," and I've just been reading in the *London Bookseller* about a fascinating addition to the line called "Juliet in Publishing."

Juliet is a hot-blooded, nineteen-year-old beauty from Australia who lands in London, avid for adventure and fortune. She finds both, naturally, in the book-publishing business. Her boss: Oliver Symmons, of Symmons and Symmons, a larcenous soul with a perpetual fleck of lust in his eye. Oliver is "classically good-looking, with a high-bridged nose, full lips, and a mass of black, wavy hair which he has allowed to grow down to his collar in the back and has sideburns on each cheek"—in short, rather a composite of Victor Gollancz, Jamie Hamilton, and Sir Stanley Unwin.

Oliver loses no time in pursuing the fair Juliet in his underslung red Jaguar, and boosting her weekly stipend, as a come-on, to the unheard-of sum of seven pounds, ten shillings (roughly $21). For a special thrill he lures her to a meeting of the Publishers Association.

To recuperate, Juliet steals off for a Bank Holiday weekend in Paris, where she picks up (1) a stalwart



fellow-Australian named John Grant, and (2) a manuscript more exciting than "Kon Tiki," "The Caine Mutiny," and Anita Ekberg rolled into one. She rushes back to reveal her find to Oliver, who shows his true colors at last and claims he discovered the masterpiece himself. (As though any publisher would do such a dastardly thing!) The outlook is pretty bleak for Juliet until John Grant heaves Oliver down a couple of flights of stairs and claims the gal for his own. The villain is Foylesed again!

"I had no idea that book publishing was such a lively business," enthuses John Grant as the curtain falls. And the Bodley Head adds on the jacket flap, "Juliet's rapid but highly intriguing introduction to the many aspects of publishing may well suggest, as was her own experience, that it is a career well worth further exploration, even though the candidates usually outnumber the opportunities."

**ONE ENGLISH PUBLISHER** who visits America regularly, and has made many firm friends here, is Frederick Warburg. Back home from one of his journeys Warburg gave this advice to colleagues contemplating a similar foray:

1. Put on a winning manner, but be yourself. Americans are very quick

at detecting if you fake the part. If you don't know something, you had better ask.

2. Once you get to America and begin talking almost exclusively to Americans and reading American newspapers you will find it difficult to remember what it's like in England—and end up by buying plenty that will not interest English readers at all.

3. Americans love good talk and gossip. Have as much scandal in your mind as you can collect. Even invent a few stories—if you're sure you won't be found out and sued for libel.

4. Unless you have a good firm behind you—with a reputation for paying its bills, and a likelihood that it can pop up some time with a good English book in exchange for a good American book—you might just as well stay at home.

5. Know what you're looking for, or you'll end up with some shockingly bad books.

6. Keep a detailed diary, or by the time you get home the whole trip will be a hopeless jumble in your mind.

7. To save time and expense, it is most important that you set up at least half your major appointments before you leave home.

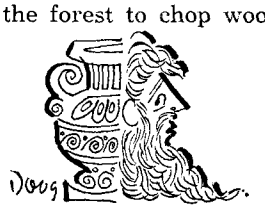
8. Last but not least, be certain in advance whether you are at liberty to buy a title on the spot and on your own initiative if you find one that you fancy. If you have any doubts whatever, cable home the full details—and hang the expense.

All this advice from Fred Warburg works perfectly in reverse, of course, and Americans bound for Britain would do well to heed his words.

Warburg's concluding paragraph is quoted in full:

> The worst reason for buying a book on an American trip is that you haven't bought anything else. This is one of the most dangerous reasons and the one most likely to trap you when you are new to the game. You see, you go around your first week and maybe your second week, you collect a lot of books, you hear of a lot of projects, you fuss over them, and you hear that old So-and-So in London has bought the one you liked the best. You foresee that you will be embarking in a week's time; you foresee that you will go back and say that there wasn't anything worth buying; you foresee that the powers-that-be will say to you: "Rather a waste, spending £500 and coming back with nothing at all." You then see a book which you think—vaguely—might be a good idea, and you buy it. Then you've had it. Ten to one you've had it. Don't ever do that. That's one of the most important things I have to say to you. I hope that my words will remain with you in one, two, or three years' time when some of you are there and faced with this abominable situation.

**MINOR PUN-ISHMENT** . . . . Why, demands Ralph Cokain, is a badly sunburned maiden like the Soviet Foreign Minister? Answer: SHE-PEEL-OFF. . . . Ken Thackeray adds from Dallas that the Russkies are going to make a movie from an old Mary Pickford thriller. The title will be "TASS of the Storm Country." . . . Maurice Kaplan tells about an admirer of Frank Loesser's "The Most Happy Fella" who attended an inquest, and got into a hassle with the officer in charge. He finally bested the officer outside the courthouse and proudly chanted, "Standing on the Coroner, Watching All the Girls Go By." . . . Writes Joanne Polster of Rand McNally: "In the fourteenth century, there lived a serf named Benny (How's that again?) who went every day to the forest to chop wood. One



day a beautiful fairy appeared and promised him every wish his heart desired—with one condition. If he ever cut his hair or shaved, all his possessions would be stripped from him and he would be turned into a great big Grecian urn. As a natural consequence, Benny became the richest gent in the land, but looked more and more like a shaggy dog. The

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

time came when he could stand the foliage no longer. He sneaked into the bathroom and shaved off all his hair and beard. Bingo! He was turned into a Grecian urn." The moral, of course, is clear, adds Miss Polster: "A benny shaved is a benny urned." . . . The sound you just heard was a conductor of TRADE WINDS choking for air.

**TWO YOUNG LOVELIES** in Lord and Taylor's ad department have collaborated in a sprightly juvenile called, "Maximilian, the Mouse Who Went to School" (McKay). Roger Smith writes that the authors tried it out on the kids in their neighborhood, with gratifying results. There was one dissenter, however, who explained, "I hate mice." When he saw the hurt expression on the girls' faces he added consolingly, "I hate people, too." . . . Louis Sobol reports that the Rev. Christopher Morley, Jr., whose distinguished father conducted this column for years, is home from three years in Japan and has been assigned to a Poughkeepsie parish . . . Emily Kimbrough was about to deliver a lecture recently when a workman appeared on the stage, waving a screwdriver and beckoning the chairlady. There followed a hasty conference, whereupon the chairlady brushed past Miss Kimbrough and told the standing-room-only audience, "I'm sorry to say there will be a slight delay. Word has just been given me that there is a screw loose in our speaker." . . . There are some astoundingly lovely photographs in Andre de Dienes's "The Nude," just unveiled by Putnam's.

**SAXE COMMINS,** aboard a train from Princeton to Penn Station, shared a seat with a reader who tore off the bottom half of every page he finished in his book and threw it on the floor. Unable to contain his curiosity, Commins finally asked, "Why are you mutilating your book in that fashion?" The man explained gravely, "It's my way of keeping out the wild elephants." "But there are no wild elephants on this train," protested Commins. "See?" said the man triumphantly. "It's working already."

—BENNETT CERF.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1180)

CAMERON HAWLEY:
*CASH McCALL*

The Fontainebleau Room grew to eminence during the days when corporation executives discovered that a ninety per cent excess profits tax made it possible to buy an eight-dollar lunch at a net cost to the company of only eighty cents.

# The Muses Are Heard

**By TRUMAN CAPOTE.** A brilliant, offbeat account of the first American theatrical company to invade the Soviet Union. *$3.00*

# First and Last Love

**VINCENT SHEEAN'S** unique Personal History of his lifelong love affair with music. "A delightful book filled with contagious enthusiasm."—*Thornton Wilder.* *$4.75*

# Theatre '56

**Edited by JOHN CHAPMAN.** The new edition of the definitive theatre annual. Includes digest versions of the Golden Dozen plays of the year, plus news and statistics of the theatre year. *$5.00*

# Liza Bowe

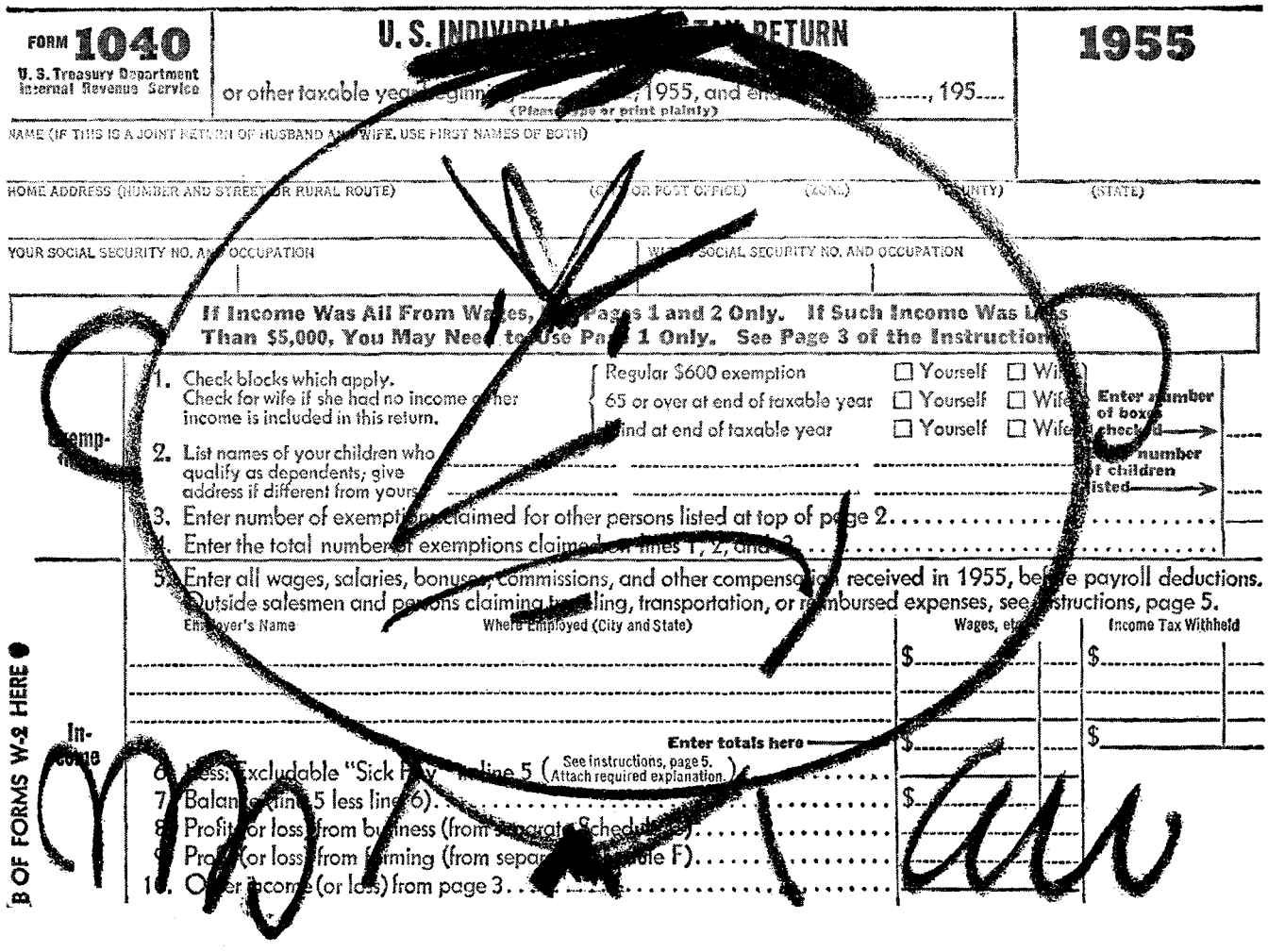
**By SHIRLEY BARKER.** A novel of Elizabethan England and of the famous Mermaid Tavern—where pert Liza Bowe serves as barmaid to the great writers and wits of this colorful era. *$3.50*

# Butterflies & Moths

**Text by ALFRED WERNER.** A magnificently illustrated book with more than 150 species in beautiful full color. Size: 9½ x 12. *$10.00*

*AT ALL BOOKSTORES.* ***RANDOM HOUSE,*** *N. Y.*


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


FORM 1040
U. S. Treasury Department
Internal Revenue Service
U. S. INDIVIDUAL INCOME TAX RETURN
1955
NAME (IF THIS IS A JOINT RETURN OF HUSBAND AND WIFE, USE FIRST NAMES OF BOTH)
HOME ADDRESS (NUMBER AND STREET OR RURAL ROUTE)
YOUR SOCIAL SECURITY NO. AND OCCUPATION
If Income Was All From Wages, Use Pages 1 and 2 Only. If Such Income Was Less Than $5,000, You May Need to Use Page 1 Only. See Page 3 of the Instructions.
1. Check blocks which apply.
Regular $600 exemption
65 or over at end of taxable year
Blind at end of taxable year
Yourself Wife
2. List names of your children who qualify as dependents; give address if different from yours
3. Enter number of exemptions claimed for other persons listed at top of page 2
4. Enter the total number of exemptions claimed on lines 1, 2, and 3
5. Enter all wages, salaries, bonuses, commissions, and other compensation received in 1955, before payroll deductions.
Outside salesmen and persons claiming traveling, transportation, or reimbursed expenses, see instructions, page 5.
Employer's Name
Where Employed (City and State)
Wages, etc.
Income Tax Withheld
Enter totals here
6. Less: Excludable "Sick Pay" (line 5) (See instructions, page 5. Attach required explanation)
7. Balance (line 5 less line 6)
8. Profit or loss from business (from separate Schedule C)
9. Profit (or loss) from farming (from separate Schedule F)
10. Other income (or loss) from page 3
B OF FORMS W-2 HERE

# Is your job your only income?

Then maybe it's time you paused to consider this profitable and attractive idea.

Millions of people have bought common stock in American corporations to get income from other sources and to make their spare dollars *grow*.

If you think you have to be rich to own stock you couldn't be farther from the truth. Two out of three shareowners have incomes under $7500 a year.

Or maybe you feel there's risk in buying stock. Of course there is. There's risk in owning any kind of property. Security prices fluctuate and sometimes stocks don't pay dividends. But companies can grow and there are more than 300 stocks on the New York Stock Exchange that have paid dividends every year from 25 to 108 years.

Or perhaps you feel you have to be an expert in investing. You don't. Any nearby Member Firm of the New York Stock Exchange will be happy to give you the benefit of its experience and advice. You need the facts before you invest and they'll help you get them about the kind of securities they think are best for *you* (perhaps bonds instead of stocks).

If you've provided for family emergencies you're ready to begin. Start with our free booklet "DIVIDENDS OVER THE YEARS." It lists stocks that have paid dividends every year for 25 years or more, grouping them to show which ones have paid progressively higher dividends over the past ten years . . . which pay 5 to 6 per cent at recent prices . . . which are most favored by financial institutions. And it tells you how to start a convenient pay-as-you-go Monthly Investment Plan.

Get your copy from any Member Firm. Or send the coupon now. Why let your job be your only income?

**Own your share of American business**

## Members New York Stock Exchange

For offices of Members nearest you, look under New York Stock Exchange in the stock broker section of your classified telephone directory.

**Send for new free booklet.** Mail to your local Member Firm of The Stock Exchange, or to New York Stock Exchange, Dept. **A-66,** P. O. Box 252, New York 5, N. Y. Please send me, **free,** "DIVIDENDS OVER THE YEARS—*a basic guide for common stock investment.*"

NAME _____

ADDRESS _____

BROKER, IF ANY _____

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
NOVEMBER 10, 1956

# BETTER MEN AND BETTER MOUSETRAPS

## *The Scholar's Business in American Society*

—Elliott Kone.

**A. WHITNEY GRISWOLD:** *President of Yale University since 1950—and a professor of history and international relations before that—Mr. Griswold for years has been unhappy with the charge that want of money is at the bottom of all our educational problems. In this article he calls on the individual colleges to do what they can without waiting for Government aid or the deaths of rich donors. Make scholarship an exciting personal career—sharpen and experiment with the curricula—and the right men will come into the profession at almost any sacrifice. Then we can worry more constructively about money and apparatus.*

By A. WHITNEY GRISWOLD

OBSCURED by the charges and counter-charges hurled back and forth in this election year is one precious bit of folly for which all parties, sections, and factions are equally to blame. This is the crisis we have allowed to engulf the teaching profession in the United States. We are pained witnesses to its ravages in our schools. We sit transfixed as it creeps like a lava flow upon our colleges and universities.

We have risen to this crisis with palliatives, with conferences, with conferences on conferences. The palliatives have not worked. The conferences barely keep up with the lava flow. To meet the needs of the nation's schools would necessitate the enrolment in this branch of the teaching profession of half our college graduates each year for the next decade. Their rate of enrolment during the past four years has averaged less than 20 per cent. Barely a third as many men and women are entering the profession as doctors of philosophy as will be required to satisfy the demand for college and university teachers five to ten years hence. The fountainhead of the whole teaching profession, not to mention the other learned professions whose training is in its care—the company of scholars comprising the great university faculties of the United States—is drying up at the source.

Such a frustrating state of affairs in so vital a sphere of national interest can only be explained by lack of motivation. One has but to glance at the national budget, the wealth produced by the American economy, or the anatomy of our consumer expenditures to realize that it is not caused by lack of material resources. We could afford to put our educational house in order overnight—*if* we wanted to. The only valid reason for our failure to do so is that we do not want to; and the most charitable explanation of that reason is that we do not fully understand why we should. I believe the charitable explanation is also the correct explanation; and on the strength of this belief, I suggest that we turn our attention away from the statistics, from the cubic footage of buildings needed, the depressed (and depressing) salary scales, the enrolment trends, the question of Federal subsidies, and concentrate for a few moments on the role of the scholar in American life.

The scholarly impulse is present in all parties to the educational process. It is particularly strong in all good teachers. By inquiring into what is happening to that impulse in the United States today I think we shall

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

get nearer to the root of the crisis in teaching, hence nearer to the remedy, than by continuing to deplore, and deal halfheartedly with, its material manifestations.

The scholar has been a long time finding himself in the United States. More than a century has passed since Emerson, in "The American Scholar," identified him as Man Thinking, man living and improving his life by the use of his intellectual powers, and made him welcome in the name of a "revolution . . . to be wrought by the gradual domestication of the idea of Culture." The frontier has been conquered. Colleges and universities are spread in profusion from coast to coast. American art, music, science, law, and letters are also known to the world that consumes our movies and our soft drinks. Yet the scholar still spends precious hours in the wastelands, not as the prodigal who has wandered from his home, but as the pioneer who has not yet found it, or who, having found it, is not yet sure of his title and deed. What are his prospects?

—*Culver.*

Newman.

Emerson.

**EMERSON AND NEWMAN:** In a way, the whole world of nineteenth-century intellectualism lies in the chasm between these two teachers—so alike in literary brilliance, aristocratic and controversial manner, and personal asceticism—so different in belief. Ralph Waldo Emerson (1803-1882) was the American Sage Supreme. He left the Protestant ministry at twenty-nine for a life of lecturing and writing when he could no longer justify to himself the administration of the bread and wine at the Eucharist. John Henry Newman (1801-1890) left the Protestant ministry at forty-two when, after years of agitated study of the Primitive Church and its heresies, he decided that the Church of England had no sound apostolical basis and Roman Catholicism the only true Christian doctrine. In "The American Scholar" Emerson recommended that Americans cease poring over the dead cultures of Europe and Asia, and concentrate on our own great prospects; in "The Idea of a University" Cardinal Newman preached a return to the most minute, exclusive study of the classics. But both men agreed that intuition is the only means of securing religious conviction; and both men were lifelong idealists of the purest kind, looking only to thought and reflection for the answers to Man's eternal questions about God and Fate, history and society.

On the surface they look dismal enough. Man Thinking seems up against it in an age that has carried specialization and the division of labor far beyond the wildest dreams of Adam Smith. If Emerson could think of American society in 1837 as "one in which the members have suffered amputation from the trunk" and man is "metamorphosed into a thing, into many things," what would he say of it today? In his more familiar lineaments as the member of a university faculty, the scholar seems hard put to it to justify his calling to his countrymen.

There is more than money at the heart of this matter. Again and again surveys and conference reports emphasize the need of raising the prestige of teaching as well as the salaries. This is but another way of confessing our failure as a people to perceive the connection between teaching and scholarship and to understand scholarship as a basic function of civilized society. Our "long apprenticeship to the learning of other lands" which Emerson saw drawing to a close has come to a close. But the "revolution . . . to be wrought by the gradual domestication of the idea of Culture" has not yet fulfilled itself. We have created an American Culture in which, for all its shortcomings, we may take pride, but we persist in denying its strength to our scholars and their strength to it.

But, we may say, have the labors of our university faculties not been fruitful? Has not American scholarship survived economic collapse, social upheaval, and three great wars? It has, of course, and strange as it may seem grown stronger in the process. Yet there is a difference between these experiences and the circumstances confronting it today. What it has survived, even benefited from, is adversity, a perverse but ancient friend to learning. What it suffers from today is delusion, its mortal foe. American scholarship went hungry in Emerson's day for lack of sustenance. Today it starves amid plenty.

Various and unreliable is our use of the word "scholar." We call an accommodating friend (or stranger) a gentleman and a scholar. We say of an academic colleague, He has given up teaching for scholarship, or *vice versa*, as if they were two different things. Or we translate scholarship into quantitative terms, through the number of books and articles published rather than what they say, or through the various quantitative measurements applied in the practice of institutional accreditation. Alternately, the scholar is pedant, bookworm, antiquarian, eccentric, misanthrope, a queer, cantankerous, carping individual out of sorts with society and ill at ease with himself; or the very acme and essence of gregariousness, the holder of a so-called athletic scholarship and the darling of the coliseum crowds. We find him, too, the butt of his intellectual peers, the book reviewers, their stock model of all that is awful in literary style; and we see him, complete with his badge of authority, the Doctorate of Philosophy, engaged in pedagogical activities to which no true philosopher would stoop, even to conquer.

The master delusion, the parent of all these fantasies, is the idea of the scholar as The Intellectual, a being apart from his fellow men, a snob, a mystic, the ineffable member of an ineffable, and to ordinary mortals unattainable, caste. Thus, we speak of the role of the intellectual in America instead of the role of the intellect, of anti-intellectualism as a hue-and-cry after a group of individuals instead of forces inhibiting the use of the intellect.

THE scholar is not The Intellectual. He is Man Thinking. Man Thinking is not the member of a race apart. He is the citizen performing the function appointed for all citizens in a civilized state, a function without which there would be no civilized state. He is Everyman purposefully apprehending the meaning of things. Granted that there are degrees of competence in this art, as there are in all arts, and that its practice is, like all arts, primarily an individual affair, it is in no sense snobbish or anti-social. The right to practice it is part of the birthright of all men and the need is the need of all. We would do much better, I think, to seek it out as such rather than as the personification of a special privilege or the esoteric monopoly of a few. By liberating the scholar in all of us we shall create a reservoir to relieve our teacher shortages while our hunt for Intellectuals loses itself in the desert.

I must now defend the proposition

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

that the scholar is a teacher. In Emerson's definition, I do not see how he can help but be. No matter how silent or inarticulate he is, or how much inclined to keep his thoughts to himself, he generates currents that he cannot contain. "Nature provided for the communication of thought by planting with it in the receiving mind a fury to impart it," says Emerson in one of his later essays. "'Tis so in every art, in every science. One burns to tell the new fact, the other burns to hear it. Between the true scholar and the teacher there is no fundamental incompatibility but a fundamental affinity of the most intimate kind.

How many potential teachers lie asleep in the deluded giant of American scholarship? Many more, I think, than we imagine. Enough to bring substantial relief to our hard-pressed educational institutions from the greatest universities to the loneliest rural schools. What will free them and put them to work? The conferences have not disturbed their slumber. Money will help in salaries that make possible a decent living, but money has never been the scholar's main incentive. Again I suggest that we turn our attention to other incentives, not in a counsel of despair because the funds for improving his salaries are lacking, but because I think this the most likely way of expediting their appropriation; and further, because without these other incentives the funds themselves will not suffice. To bring our inquiry within manageable compass, let me put the question, What can we do in our colleges and universities now, without reference to funds, to further the cause of scholarship as I have defined it and relieve our teacher shortages by this means?

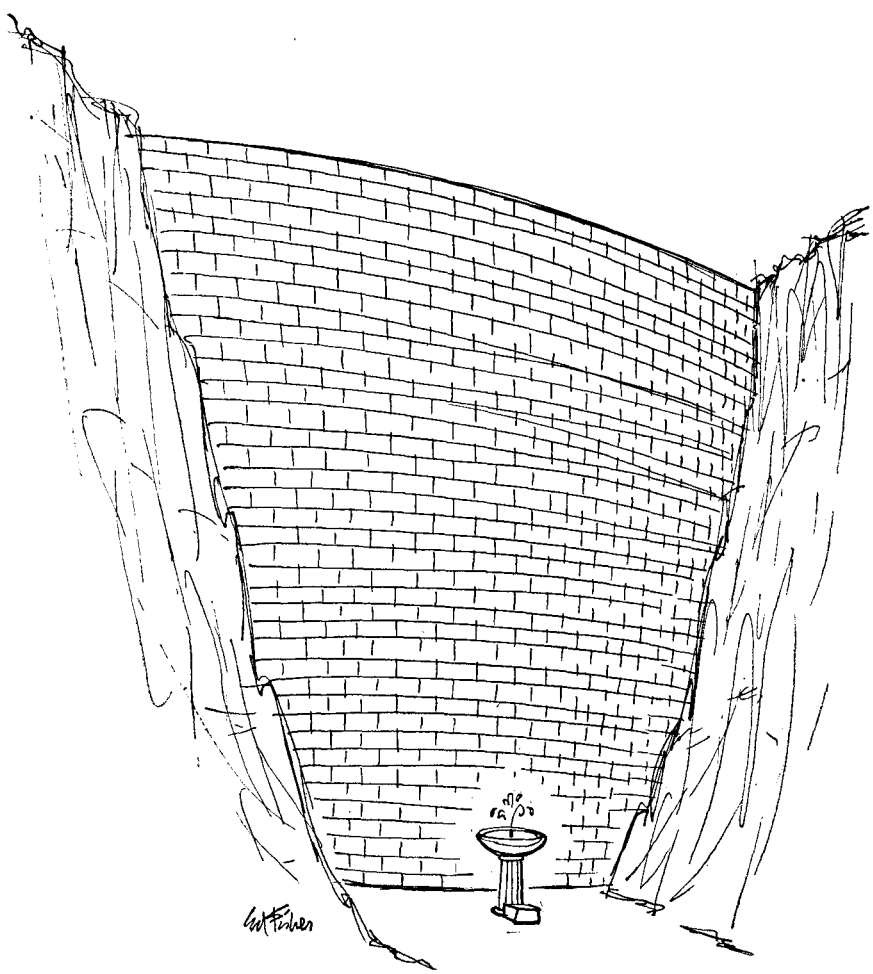
Let us return once more to Emerson to see whither his thoughts may lead us along this path. To him the three great influences upon the mind of the scholar were nature, books, and action. Emerson was too much the individualist and the poet to take much interest or repose much faith in the details of a college curriculum. Beyond the expressed hope (in "The American Scholar") that his country would "fill the postponed expectation of the world with something better than the exertions of mechanical skill," the conviction that our colleges and universities were essential to the fulfilment of that expectation, and a few fragments in his Journal embodying the classic components of the liberal arts, he leaves the scholar's precise academic regime largely to inference. But his concept of the scholar did have curricular implications. The ends he sought, the esthetic and philosophical standards he set for Man Thinking, not to mention his own reading and study, all bespeak scholarship as a process of discovery and renewal that required its proper food. The thought is encouraging. For if the academic counterpart of the right attitude toward scholarship is the right curriculum for the scholar, it should be within our power to do something about that forthwith.

The belief that certain kinds of learning offer a greater incentive to Man Thinking than certain other kinds is an ancient one. It comes down to us in unbroken tradition from the pages of Plato and Aristotle. The latter opens his "Ethics" with a discourse in which, while conceding that all arts aim at the good, he points out that some have manifold ends, as health is to medicine, whereas others are of a "single capacity," such as bridle-making. Among all of these, he says, "the ends of the master arts are to be preferred to all the subordinate ends; for it is for the sake of the former that the latter are pursued." Plato propounded the same principle, which Socrates illustrates in the "Gorgias" in a discourse on cooking and medicine:

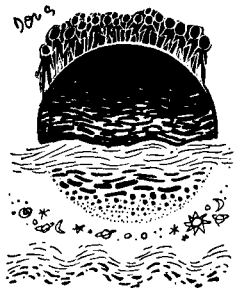
> . . . cookery in my opinion is only an experience, and not an art at all; and . . . whereas medicine is an art, and attends to the nature and constitution of the patient, and has principles of action and reason in each case, cookery in attending upon pleasure never regards either the nature or reason of that pleasure to which she devotes herself, but goes straight to her end, nor ever considers or calculates anything, but works by experience and routine, and just preserves the recollection of what she has usually done when producing pleasure. . . . I would have you consider . . . whether there are not other similar processes which have to do with the soul—some of them processes of art, making a provision for the soul's highest interest—others despising the interest, and, as in the previous case, considering only the pleasure of the soul, and how this may be acquired, but not considering what pleasures are good or bad, and having not other aim but to afford gratification, whether good or bad.

No one strove more earnestly to translate this belief in a differentiation of value among the kinds of

(*Continued on page* 48)



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



SR's *Books of the Week:*

# "The Earth We Live On"
# "The Earth Beneath Us"

*Authors: Ruth Moore and H. H. Swinnerton*

By PAUL B. SEARS *of Yale, author of "Life and Environment."*

"THERE are great libraries devoted to books about the earth." So Ruth Moore reminds us in the note on books and materials at the end of the text of her "The Earth We Live On" (Knopf, $6). But one need not look over her list to recall that those who write about the earth are operating in an unusually felicitous tradition. Hutton, Lyell, Huxley, Agassiz, Muir, and Powell come to mind at once, along with our contemporaries such as the Fentons, Croneis and Krumbein, and Mather.

Why this is true would make an interesting study. Is it because good writing rests upon clear thinking? Geologists, obliged as they are to reason from evidence that cannot often be subjected to experiment, are notably schooled in hard logic. They cannot rely upon manipulative skill to win them acclaim through adroit testing of the ideas of more thoughtful men. They run little risk of being called "glorified plumbers"—a title that has been contemptuously applied to some rather eminent figures in other fields of scientific research.

Yet more than clarity and sense are involved. Whence comes the undoubted esthetic component in such writing? Here our research on the writing of geologists would find some interesting possibilities. First, no doubt, would be the basic artistic impulse that drives men into the strenuous business of studying the earth. See, for example, Miss Moore's account of Powell in the Grand Canyon, or Agassiz risking his neck in the Aar glacier. Then, too, one would have to reckon with the constant esthetic discipline that comes from preoccupation with problems of form as they express the operation of orderly natural law. Fantasy is out, definitely. The fantastic, when it does present itself, is to the geologist simply a challenge, never an answer. Insofar as he is an artist he is a classicist, obliged in the end to resolve each composition. Not for him are dazzling but meaningless accidental effects, nor glimpses of intricate business that so suit the candid camera but shed no light on fundamental process.

Again, how much is the tradition of good geological writing a consequence of the stupendous drama inherent in the history and nature of the earth and its inhabitants? Certainly the drama is there, however we look at it—intrinsic in the power, the vastness, variety, and challenging mystery to be found at, above, and below the surface of the earth. Space, change, and time in an unending reach, all are there, if we concern ourselves only with purely physical phenomena. But there is drama too in the long story of emerging and developing life, culminating as it does in the brashly recent evolution of the human body, mind, and culture. And there is a tertiary drama in the struggle of the human mind to comprehend and interpret the past from the present, and the present from the past—like a child searching for a parent it has never seen.

So much being stipulated, we are ready to deal with Miss Moore's new book and another on the same subject, H. H. Swinnerton's "The Earth Beneath Us" (Little, Brown, $5). Both are very well written. No publisher in his senses would have an excuse to accept, in this field, a manuscript that is not, for the standards have long since been set. Mr. Swinnerton, professor emeritus of geology at the University of Nottingham, and highly regarded in the profession, has had his expository practice in teaching. Miss Moore is a professional journalist who understands the importance of sources, printed and personal, in science writing. She knows how to use color without obscuring line.

Naturally enough, each finds his drama where he sees it. The good professor sees it in the origin of the earth and the long interplay of forces which have shaped it and peopled it with living things. He has plenty to say of caves and ice, of gems and coal and granite, but always as these illuminate the steady course of his narrative. His story is one that he must have rehearsed many times through the years. Such deceptive simplicity comes only with practice and rests upon the enthusiasm and deep understanding that mark a true teacher.

Mr. Swinnerton has enough on his hands with the sweep of four billion years of planetary history without bothering to say much about how we know what we do. Individual scientists, if mentioned at all, come in casually, more or less as convenient bench-marks. Even the great philosophical principle of uniformitarianism that broke the padlock on earth's mysteries does not seem to be mentioned.

Things are different with Miss Moore, the journalist, or more fairly, the working humanist. For her the great business is confined to the last brief moments of geological time during which the human mind has la-

---

**WHAT WE KNOW ABOUT OUR EARTH:** Ruth Moore's new book "The Earth We Live On" (reviewed on this page) is a treasure house of fascinating facts about the past of the globe we call home. Random samples:

"The earth is nearly twice as old as even the boldest theorists believed only a decade ago. . . . In nearly all the scales, this is a tremendously old earth we live on, a four-and-one-half billion year old earth. Rock-ribbed, firm, and solid though the earth seems to men, it is in well-established fact far more a plastic sphere than an unyielding one. . . . The continents may have grown from gold-veined, nucleus-like islands, and may still be growing. . . . The time from the present back to the first appearance of the fossils in the rocks is generally set at 500 million years. . . . The earth and all its products upon which men depend—the metals, the coals, the stones—are the end products of a breaking down and reassortment of the elements with which the planet began. . . . At one period in its past the earth may have "rolled about," turning the North Pole into a tropical land and the tropics into a frozen waste. . . . Beneath moving tongues of ice—almost under the edge of the Greenland ice cap—figs and magnolias once have grown. . . . It is true that there is a constant rain of meteoric dust from outer space. . . . The interior of the earth is no longer the complete blank that it was to science only a few years ago. The sulphur and brimstone of myth are gone, and it now seems fairly certain that the earth grades downward from heavy, to heavier, to heaviest, from the sedimentary rocks and granite and basalts of the crust to dunite, to molten iron, and perhaps to solid iron."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

bored to make sense of the scrambled record of four billion years. She tees off with the ancients and their efforts to understand and symbolize. But the ball really gets rolling after the seventeenth century with a succession of lively and tough-minded individuals who had to face the massed forces of prejudgment, as well as the puzzles of nature. So we see in operation not only minds and personalities, but character and lots of it. In fact, I think science would be better appreciated and understood than it is today if less were said about its wizardry and more about the powers of creative will that result in great science.

While Miss Moore concentrates on the drama of the scientist at work, she succeeds in giving us a remarkably good idea of what he is about. One lays down the book with a very usable notion of earth history, less photographic than Professor Swinnerton's exposition to be sure, but vivid and in good balance. Not surprisingly, she is at her best on well-trodden ground, for the older geologists have become almost literary legend. With the newest developments, highly technical and mathematical, she has gone to the workers themselves and I doubt if anyone can do much better than she has done, for a long time to come.

Earth science should have a much more assured place in liberal education than it now enjoys. This it would have if we could forget the sacred labels and see that each human being of sufficient capacity learned something about Time, Space, Motion, Matter, Earth, and Life. The problem of producing more scientists and better science that so concerns us today cannot be solved apart from the whole business of education.

What has this to do with the books under review? Simply this: That together they exemplify, in readable fashion, two different and valid approaches to the teaching (and learning) of science. Science can be communicated by inspiring contact with the phenomena of nature at first hand. Or it can be introduced as the adventure of the human mind which it is. Both ways have their exponents, each has its appeal to particular temperaments. It would be folly to call either the better way (I speak of disseminating science, not of increasing our store of knowledge). Since the public, in the last analysis, will have much to say about American education, I think the chance to read and compare these two books comes opportunely.

Meanwhile, for those laymen who like to learn about the earth, here are two worthy additions to a noble shelf. But do not throw the old ones away!

# Mystery Beneath the Alabaster

***"The Lost Pyramid," by M. Zakaria Goneim*** *(Rinehart. 175 pp. $3.50), is an account of the recent discovery of an Egyptian pyramid forty-five centuries old by the archeologist in charge of the work. C. A. Robinson, Jr. of Brown University reviews it.*

By C. A. Robinson, Jr.

THE thrill of being the first person in more than forty-five centuries to enter an Egyptian pyramid is shared with the reader by M. Zakaria Goneim in his new book "The Lost Pyramid." Soon after his appointment in 1951 as Chief Inspector of Antiquities at Sakkara, near Cairo, Mr. Goneim began his exploration of an area that had been thoroughly excavated through many decades. The Necropolis of Sakkara, on the edge of the western desert, is especially famous for the oldest large stone structure in the world, the huge Step Pyramid of Djoser, first king of the Third Dynasty (2780 B.C.). Was there any chance at all that something new might be found here?

Howard Carter and Lord Carnarvon, it may be recalled, excavated six full seasons in the Valley of the Kings and drew a blank. They were ready to leave, convinced that earlier archeologists had made every possible discovery, when on that memorable November day of 1922 a hoe struck a steep cutting in the rock. Between January and March of one season alone over 12,300 tourists visited Tutankhamen's tomb (fourteenth century B.C.). This began the present widespread popular interest in archeology.

Mr. Goneim, fortunately, made his discovery almost at once. Indeed, on New Year's Day 1952, he found a flight of steps leading to a fine white limestone wall, indicating, perhaps, that he had come across a pyramid enclosure. And then, with skill and persistence, he found the pyramid, an unfinished, buried structure 400 feet square, and its hidden entrance. If the pyramid had been completed it would have been about 230 feet high, thirty feet higher than Djoser's. It is easy to share Goneim's excited hopes and fears—had a Pharaoh been buried here and if so, had the tomb been robbed long ago?

The pyramid was opened on March 9, 1954, in the presence of government officials, correspondents, photographers, and radio and TV representatives from around the world. The corridor inside could be penetrated for only sixty feet, at which point a mass of rubble rose from floor to ceiling. The slow task of clearing was begun, in the course of which a workman was killed, but eventually Goneim broke though a blockage near the roof of a large vault: "Below was black emptiness. Without further hesitation I plunged half falling, half scrambling, to the floor of the chamber." Before him stood a magnificent sarcophagus of pale, golden, translucent alabaster. A hurried examination showed, almost incredibly, that the entrance panel was still sealed.

And what was inside the sarcophagus? "In all," says Goneim, as he describes the opening, "six men were at work on raising the panel, but such was its weight (about 500 pounds), and the tightness with which it was sealed with a mixture of gypsum plaster and glue, that nearly two hours had passed before at last it slowly began to go up. I went down on my knees and looked inside. The sarcophagus was empty." Probably it was a ritual or "dummy" burial, a keen disappointment to the excavator, but nonetheless a scholarly triumph.

GONEIM had discovered the pyramid of a Pharaoh of the Third Dynasty, King Sekhem-Khet ("Powerful of Body"). Roundabout in the tomb lay pottery, gold jewelry, and so on.

Goneim's book is strictly for laymen, and he seems to think that a considerable background is therefore necessary. It might have been better, however, if he had omitted much of the preliminary material and come more quickly to the drama of his discovery. At any rate, we can all join in the hope that after another decade's work he will have located the royal burial and will have an even richer tale to relate.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FICTION

# A Single-Splendored Epic

***"The Heiké Story," by Eiji Yoshikawa*** *(translated by Fuki Wooyenaka Uramatsu. Knopf. 627 pp. $4.95), portrays the rise and fall of a member of a twelfth-century Japanese clan.*

By Earl Miner

BECAUSE there is a temptation to compare every historical novel that encompasses the lives of a clan and much of a nation's history with "War and Peace," the great Russian novel is likely to come to mind when one speaks of Eiji Yoshikawa's compelling novel "The Heiké Story." It is compelling from the opening drama of the adolescent Taira Kiyomori embarrassed by his bickering mother and eccentric father, through the story of his adult struggle for power against parasitic courtiers and formidable enemies, and to his mature vision of a new Japan. Moreover, the novel has such a richness that numerous movies could be made from its pageantry of vivid plots; indeed, "Gate of Hell" was. Mr. Yoshikawa's history of the life of Kiyomori is, in truth, a window to a feudal Japan as various as Tolstoy's epic panorama.

But the novel is no Japanese "War and Peace." Instead it is, so to speak, Plutarch's version of Shakespeare's "Julius Caesar," a rich but diminished version of a great original. Behind the novel lies the "Heiké Monogatari," a sprawling twelfth-century epic work portraying the rise and fall of Kiyomori of the Heiké clan and the eventual triumph of the rival clan of the Minamoto or Genji.

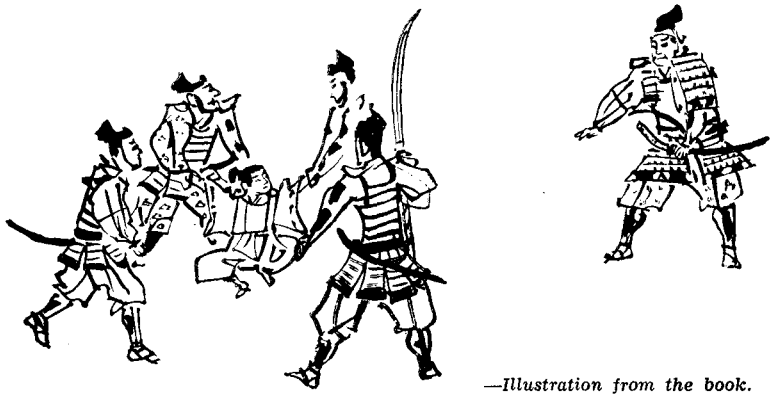
In the original story of the Heiké, Kiyomori is a strong but sensual, heretical, and unsympathetic leader whose death illustrates the Buddhist theme expressed in these lines from the poem which begins the first chapter: "Even the great are struck down at last. They are but dust scattered before the wind." The Buddhist laws of moral cause and effect, *karma*, and retribution are as inexorable as Tolstoy's unstoppable wheel of history.

Mr. Yoshikawa has used his great original with considerable freedom by focusing sympathetically upon Kiyomori and by using about only half of the medieval work. He also has altered—or dropped completely—the richly balanced style, the interspersed poems, the Buddhist theme.

The result, in Fuki Wooyenaka Uramatsu's excellent translation, is a realistic novel which counterpoints the character, conflicts, and grand vision of Kiyomori with the events of his tempestuous age. This is a simplified unity which the older work lacks, a focus on the psychological and historical truth represented by Kiyomori, his warrior class, and his age. Modern realism has replaced the less tidy grandeur of the original.

Even such a simplification retains many of the beauties of the ancient work, however, in a novel of unusual scope, power, sanity, and clarity.

The diminished richness of the novel precludes calling it a Japanese "War and Peace," then, because the lack of any larger meaning reduces the psychological and historical realism into but a single-splendored thing. The sanity of the novel is the sanity of grandeur trimmed, and the clarity is the clarity of a clear window to the past rather than an epic pageantry on stained glass. But the single splendor is real. Few readers will resist so rich and moving a discovery.



*—Illustration from the book.*

W. Grey Walter—". . . on the sober side."

# Scientist's Holiday

***"The Curve of the Snowflake," by W. Grey Walter*** *(Norton. 282 pp. $3.75), a novel by a British scientist, deals with a woman and three men who are in love with her, all of them scientists working together for the greater glory of mankind.*

By Ben Ray Redman

IN THE house of science fiction there are many mansions, some of them fantastically, crazily, even terrifyingly furnished, while others are on the sober side. W. Grey Walter, as befits an author who is a real scientist, inhabits one of the more sober dwellings. This is not to say that "The Curve of the Snowflake" is lacking in imagination, but that the imagination which informs it is governed by a disciplined intelligence. Its flights of fancy involve characters and relationships that would not seem to be wholly astray in a psychological novel.

Mr. Walter, Sc.D. (Cantab.), is an authority on the human brain and a pioneer in the field of electroencephalography. So is the narrator of "The Curve of the Snowflake." But the novel touches only incidentally on cerebral matters. It is concerned with an adorable woman and three men who are in love with her, and with their experiences as members of an extraordinary team of eminent scientists who live and work together for the greater glory of mankind. It is concerned with a submarine that flies, the first manned earth satellite, and

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the snowflake curve. What is the snowflake curve? The diagrammatic proof that a finite area may be bounded by a line of infinite length.

But the heart of the matter is a journey into the future, as far as the year 2056, in a time machine that owes much to the possibilities inherent in the snowflake diagram. It is, perhaps, during his account of this journey that the author is at his best, as he reveals to us our biological, social, economic, religious, sexual, cybernetic, recreational, artistic, and penological future. Obviously it would be unfair to give details of his vision here; it would only spoil the book for some readers. But it may be said that Mr. Walter is far less pessimistic than George Orwell in "1984," and far less frivolous than Aldous Huxley in "Brave New World." He is, too, less engrossing than Orwell and less entertaining than Huxley; but, on the other hand, he is more convincing than either. There is probably more than fancy in his description of the Age of Variation which will result from radiation before an end is put to thermonuclear explosions; and nothing could be more rational than his picture of society as it will be when there is "an assured abundant supply of energy for anyone, anywhere"—a society that will be "rather in the state of a brain that has just received an abundant supply of rich blood."

When this condition of social well-being has been achieved our society will make present versions of the Welfare State look like a Donnybrook Fair with no clubs barred. Whether or not this is a consummation devoutly to be wished is a question that everyone will answer according to his own prejudices and temperament.

Mr. Walter has made good use of his scientist's holiday. If he is sometimes a little slow in getting on with his story, it is still a good story for readers who do not demand the fastest pace or the wildest dream.

# Dirty Business at Sea

***"The Wreck of the Mary Deare," by Hammond Innes*** *(Knopf. 296 pp. $3.75), is a fictional report on a strange case involving the stranding and abandonment of a vessel off the Channel Islands of Jersey and Guernsey.*

By Thomas E. Cooney

OFF the French coast near the Channel Islands of Jersey and Guernsey there is a fearsome stretch of reefs known as "Les Minquiers," or "The Minkies." At high water the jutting rocks and sandy shoals of The Minkies either stick a few feet above the water or rest just beneath its surface. At low water there are stretches of miles that are high and dry, and at any other time but slack water between the thirty-foot tides, The Minkies are a mass of twisting currents, surf, and cross-chops. No sane mariner would go near this watery hell except to try to salvage a lost ship or to beach a sinking one. Gideon Patch, the strong-willed master of the *Mary Deare* put his ship on The Minkies, and then returned to try to salvage her, and his reasons for both of these actions constitute the story of Hammond Innes's tense and authentic novel of conspiracy, murder, and heroism at sea.

The narrator, a yachtsman named Sands who has just fitted out a small sailing vessel for salvage work along the British and French coasts, is sail- across the Channel one night in a deceptively light mist, when the running lights of what appears to be a large ship suddenly loom up on a collision course. Naturally, a sailing vessel has the right of way, but there are times when it is unwise to claim this privilege. The ship sticks to its course, and Sands's boat, the *Sea Witch,* just misses being chopped to pieces by the screw of the oncoming vessel. There is not a sign of life aboard the ship, even though it is under way, and steering a steady course. As the *Sea Witch* passes under the counter of this maritime ghost, Sands and his companion are able to make out her name, the *Mary Deare.* Next day they come across the *Mary Deare* again, this time drifting, with her boat falls hanging empty, and with a wisp of smoke coming from her funnel. Sands goes aboard her, despite the rising wind and sea that may make it impossible for him to rejoin his shipmate on the *Sea Witch.* Obviously the *Mary Deare* has been abandoned, but there seems to be someone still aboard. By the time Sands finds the master, Patch, frantically digging in the coal bunkers, he is marooned by the weather aboard the derelict, and is about to be caught up in the tangled mystery of the *Mary Deare's* abandonment, her stranding, and the apparently criminal actions of Captain Patch.

The resulting adventures, including a tightly-written trial scene and a terrifying chase on foot across The Minkies at low tide, are handled in the sure, deft way that is the gift of so many British writers of thrillers. Events move with the jerky uncertainty of events in real life, and yet they are informed with a dramatic intensity that only art can produce. The characters are picturesque and believable, especially the conscience-tortured Patch, and, above all, the nautical background is authentic. The maneuvers of the *Sea Witch,* Patch's expert beaching of the *Mary Deare* on The Minkies, and the descriptions of wind, water and shoal will give that intense delight of recognition which anyone with nautical experience looks for in sea stories, and which even the armchair sailor can experience. "The Wreck of the Mary Deare" is, of course, "just" a thriller, but it raises the depiction of special atmosphere and background, which is often overdone or poorly done in thrillers, to the level of high literary art.

**AUSTRO-HUNGARIAN GOTHIC:** Two curious novellas by the Austrian writer Alexander Lernet-Holenia, with an introduction by Robert Pick, are included in a volume called **"Count Luna"** (Criterion, $4). The general milieu for both the stories is an almost orientally exotic late Austro-Hungarian empire, though historically they actually extend beyond the time of World War II.

One is about a young cavalry officer who, when wounded, falls irrevocably in love with a girl who is the figment of a feverish dream. The other concerns a paranoid pseudo-aristocrat who alternately pursues and flees from an almost non-existent Count Luna, who is the image of his relentlessly mounting guilt.

Both the stories employ some of the paraphernalia of the Gothic romance, building up a thick atmosphere of impending catastrophe, and are recounted in a strangely antiquated diction which increases their distance from the modern reader. "Count Luna," the longer and far superior of the two, is strengthened by a vein of philosophic irony which, though not at all consonant with the poorly contrived ending, is an effective instrument for Lernet-Holenia's deceptively casual investigation of the problems of guilt. —JEROME STONE.

**AMERICAN GOTHIC:** J. William Terry offers a collection of stories about the hodgepodge inhabitants of a fictitious

(*Continued on page* 50)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

AMERICAN LETTERS

# A Literary Witches' Brew

***"All the Happy Endings," by Helen Waite Papashvily** (Harper. 231 pp. $3.50), is a study of the domestic novel in nineteenth-century America.*

By Raymond Walters, Jr.

THE LATEST report on mankind's oldest and most unremitting conflict—the war between men and women—bears the unlikely title "All the Happy Endings." Helen Waite Papashvily's book, a popular history of "the sentimental novel," the literary specimen so popular with the ladies during the nineteenth century, serves to correct a misapprehension propagated by Vernon L. Parrington in his celebrated "Main Currents in American Thought." Weak "cambric tea" Mr. Parrington called these domestic novels. Not cambric tea at all, Mrs. Papashvily replies, but "a witches' broth, a lethal draught brewed by women and used to destroy their common enemy, man."

The names of few of the sentimental novelists mean anything to even the best-read persons today, but a century ago they were household words. Of the twenty writers to whom Mrs. Papashvily devotes more than passing attention only one, Harriet Beecher Stowe (whose "Uncle Tom's Cabin" she surprisingly calls "a work of art"), is likely to stir a flicker of recognition. The reputation of the twenty-odd books through which Elsie Dinsmore minced her way from girlhood to grandmotherhood survives that of her creator, Martha Finley. But who can remember who wrote "Darkness and Daylight" or "Fanny Dale" or "The Mother-in-Lak?" Who today can name a single work of Susan Warner, Mrs. E. D. E. N. Southworth, or Augusta Jane Evans?

Mrs. Papashvily recognizes that the importance of these novels lies not in their literary qualities but in the light they throw on social history. Books that were as widely read as these must have appealed to the spiritual needs and practical ambitions of a great proportion of the population; the picture they present of life at the time they were written may or may not be accurate, but they helped make history by affecting the aspirations and conduct of their readers. Thus they constitute both important commentary on and a significant factor contributing to the rise of the American female to her present virtual equality.

The domestic novel, Mrs. Papashvily points out, grew out of a number of phenomena peculiar to nineteenth century America. One of these was the development of new methods of printing and publishing which brought books and magazines within the reach of everyone who could read. Another was the relative scarcity of women in the United States, which served to raise their bargaining power in the contest between the sexes. The ladies used this bargaining power to gain an education for themselves and incidentally the ability to read what the new printing presses produced.

Not the least important phenomenon was the existence at the time of a sizable corps of women with some native writing talent and personal reasons for exercising it. With few exceptions the ladies who manufactured domestic novels had personal crosses to bear—they were widowed or had been deserted by their husbands or had ailing or ineffectual spouses on their hands; they were obliged to become breadwinners in a man's world. Their only alternatives to writing as a means of livelihood—and at times they practiced them as well—were schoolteaching and needlework.

As females writing for other females they filled their tales with the familiar details of domestic life, but their plots usually dealt with the attempts of their heroines to "maim the male," sometimes literally, usually in subtle ways. The subjection of women to men had its counterpart in Negro slavery; hence they wrote abolition novels. Alcohol was a masculine pleasure; hence their temperance novels. Sexual relations were supposed to give more pleasure to males than to females; hence the frequency of "loveless marriages" and the "maidenly reserve" that served as a screen for "militant frigidity." Mrs. Papashvily suggests that the contemporary radio and TV soap opera and the formula magazine story, with their husbands and fathers who are merely overgrown boys requiring management by fine feminine hands, are latter-day expressions of this tradition.

Like most theses, Mrs. Papashvily does not tell the whole story of the domestic novel or of the social revolution it helped bring about. She slurs over some of the writers and novels that do not conform to her pattern. But on the whole she has made an important contribution to our understanding of the nineteenth century and its women. Happily she is entertaining to boot.

# Your Literary I. Q.

Conducted by John T. Winterich

FICTIONAL COUNTERPARTS

Fannie Gross of Asheville, N. C., presents on the left the names of fifteen real people whose personalities were, supposedly, the inspirations for the fictional characters scrambled on the right. Can you match them and identify the works in which they appear? Answers on page 50.

1. Ludwig van Beethoven
2. Dr. Joseph Bell
3. Deacon William Brodie
4. Janet Dalrymple
5. Emily Dickinson
6. Eleanora Duse
7. Sarah Margaret Fuller
8. Paul Gauguin
9. Oliver St. John Gogarty
10. D. H. Lawrence
11. Maxwell Perkins
12. Huey Long
13. Alphonsine Plessis
14. Victoria Sackville-West
15. Alexander Selkirk

( ) Lucy Ashton
( ) Robinson Crusoe
( ) Marguerite Gautier
( ) Sherlock Holmes
( ) Dr. Henry Jekyll
( ) Jean-Christophe Krafft
( ) La Foscarina
( ) Hank Martin
( ) Foxhall Edwards
( ) Buck Mulligan
( ) Orlando
( ) Mark Rampion
( ) Alison Stanhope
( ) Charles Strickland
( ) Zenobia

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Two Who Made a Renaissance

***"Always Young for Liberty: A Biography of William Ellery Channing," by Arthur W. Brown*** *(Syracuse University Press. 268 pp. $4.50) and* ***"Edward Everett Hale: A Biography," by Jean Holloway*** *(University of Texas Press. 275 pp. $4.95), are studies of men who contributed importantly to the so-called American Renaissance. Russel Nye of Michigan State, whose biography of George Bancroft won a Pulitzer Prize, is our reviewer.*

By Russel Nye

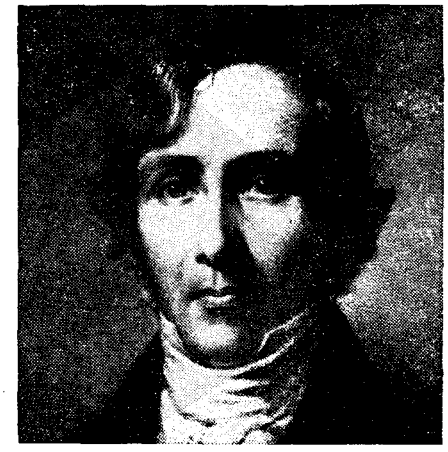
TAKEN together, Arthur W. Brown's biography of William Ellery Channing, "Always Young for Liberty," and Jean Holloway's "Edward Everett Hale: A Biography," form convenient brackets for a study of the New England mind as it developed through the course of the nineteenth century. Channing, born in the final years of the American Revolution, died in 1842, just as Hale entered the ministry. Hale, born in 1822, the year that Emerson published his first article, lived until 1909. The contrasts in the lives and minds of the two men, subtle yet distinguishable, are in some measure the difference between the beginning and the end of what the late F. O. Matthiessen aptly called the American Renaissance.

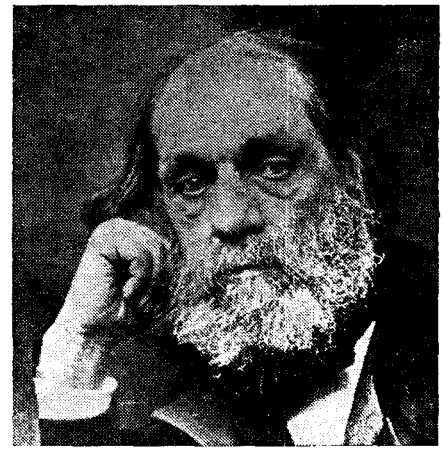
Professor Brown finds the key to Channing's life in his insistence on the importance of the individual. Rhode Island-born but Brahmin-plated at Harvard, he entered the ministry at a time of theological unrest in New England. Orthodox Calvinism, already badly shaken by the double impact of rationalism and evangelism, was fast losing its grip, and young Channing, after his installation at Federal Street Church in Boston, soon became known as a "liberal" Christian. A mild, reticent man, Channing was neither temperamentally equipped nor inclined to be a rebel or leader of rebels, yet his belief in the "excellence of human nature" and in the power of love in religion forced him into the vanguard of the new liberal movement in theology. His famous sermon at the ordination of Jared Sparks in 1819 marked the final break of New England theology with the old orthodoxy and the opening phase of the Unitarian movement.

Channing's doctrine of individual liberty and free inquiry in matters theological led him inevitably into reform, into "the great and common concern" of making life better, possibly perfect, here and now. He nudged and goaded others into action, aiming at the moral renovation of Boston, America, and the world by recognizing and using humanity's potential. A man of the study himself, his ideas spurred younger men, such as Emerson, Alcott, Ripley, and Parker, into action. During New England's Golden Day in the decades before the Civil War there were many who could proudly call themselves "children of Channing."

It was Channing's central faith in humanity, Professor Brown emphasizes, that lay at the root of his own thinking and of his influence on that of others. His repeated affirmations of faith in man's ability to solve his problems, and to improve himself, pointed the way toward Emerson and Thoreau and admirably fitted the expansive, optimistic mood of the age of Jackson. Nothing, excepting God, thought Channing, was greater than man. God and man, in his view, possessed essentially the same qualities, only "differing in degree, purity, and in extent of operation." Therefore, it followed that any idea, agency, or institution that hampered or prevented humanity's self-realization was evil—ignorance, conformity, complacency, despotism, slavery, poor schools, the factory system, and so on. He was, he said, "always for liberty," and the next generation of thinkers and reformers put his doctrines into practice. It was Channing's contention that "the human soul is greater, more sacred than the state, and must never be sacrificed to it," that eventually sent Henry David Thoreau to jail.

Miss Holloway, in her biography of Edward Everett Hale, faces a more difficult task of perspective and organization. Hale, whose life spanned three-quarters of a very busy century, was a very busy man, and it is hard to locate in his career, as in Channing's, a central point from which to explain and assess his mind and personality. A man of tremendous energy, Hale was editor, "journalist





William Ellery Channing (top) and Edward Everett Hale (bottom) ". . . quality of mind differentiates."

with a touch of genius," minister, reformer, public figure, and author of more than 150 books and pamphlets on social, economic, political, theological, and literary subjects, among them, of course, the famous story of "The Man Without a Country."

Hale's mother was an Everett, thereby giving him a heritage from two first families of New England and the right to look Lowells and Adamses squarely in the eye. Latin School, Harvard, a tutorship in classics, some precocious early essays in the august *North American Review*, a Unitarian pulpit—the young man's career was taken directly from the Boston book. But Hale was a proper Bostonian who liked the life of a cultured, socially-aware gentleman. He was a good preacher but not a great one, a sound thinker but not a brilliant one, a clever writer but not a major author. Disinclined toward formality in theology, he was more interested in finding a set of Christian principles on which all men could agree and trying to put them into operation in contemporary life. He spent forty-three years in the same church, and in his old age served as chaplain to the Senate, where he delivered one re-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

mark, at least, that deserves to be remembered. When asked, "Dr. Hale, do you pray for the Senators?" he replied, "No, I look at the Senators and pray for the country."

Though Hale spent all his life in the ministry, he used the pulpit primarily as a springboard for other activities, for writing and editing, for antislavery agitation, for reform, for education. He was interested in everything, in improving the workingman's lot, in sponsoring popular education, in politics, in creating goodwill clubs of a charitable, semi-religious nature like the "Lend A Hand Society" and "The King's Daughters." If his life had a focal point, it was his interest in causes as a means of attaining, through social action, the "New Civilization" he hoped might soon arrive. He was eager to participate directly in any cause which had social or moral improvement as its aim, even to drilling with a rifle corps in Boston during the Civil War. In Miss Holloway's thorough analysis of his varied career this theme of participation runs throughout.

It is apparent in reading both books that Hale lived more or less on the surface of life in a manner that Channing did not. Not that Hale was an insignificant or unimportant figure, for he left the imprint of his hard, clear mind on a good many contemporary movements. It is chiefly a matter of quality of mind that differentiates Hale, the third generation of nineteenth-century New England, from Channing, the first. The deep inner drive emanating from Channing and his generation that energized Boston, Concord, and Cambridge in the 1830s and 1840s seems in Hale to have been diverted into good works, organized self-improvement, mass bootstrap-lifting. The Yankee energy is there, the sweep of intellect and the confident willingness to change the world, but the spiritual intensity of the earlier decades is gone.

The vitality of New England's golden day in the later years of the century is dispersed rather than focused; there is a brittleness and diversity in Hale that Channing did not have. Possibly this difference illustrates what a century wrought in New England thought.

Both of these biographies are admirably researched, well written, and intrinsically sound in approach and execution. Professor Brown does a service in restoring Channing to view from the shadows cast by Emerson and the rest of the New England galaxy. Miss Holloway not only provides an authoritative, modern study of an interesting and important man, but through Hale gives us an insight of the mind of the American nineteenth century. Both are worthy contributions to religious and intellectual history.

★★★

ITALY

# A Yank in Sunny Climes

*"Easter in Sicily," by Herbert Kubly (Simon & Schuster. 294 pp. $3.95), a new book by the author of "American in Italy," reports in an informal manner on the people and places encountered during a long bus trip. Our reviewer is Professor Thomas G. Bergin of Yale University.*

By Thomas G. Bergin

HERBERT KUBLY'S Sicilian Eastertime was a peripatetic one. His new book "Easter in Sicily" is largely an account of a bus tour, starting at Palermo and ending, the circle not quite complete, at Messina. This is followed by a kind of mopping-up postscript, with some brief remarks on politics and folkways and descriptions of festivities observed in Taormina, concluding with an interview with the mother of Giuliano the bandit.

Historic sites mark the course of Mr. Kubly's wayward bus—or rather buses, since he wisely indulged in frequent stopovers: places such as Segeste, Selinunte, or Syracuse, evocative of antiquity; or towns whose names have a more recent historical connotation, such as Porto Empedocle or Gela, where "the soft underbelly of Europe" was first pierced. The itinerary also includes such striking spectacles of nature as the shores of Taormina, the abandoned sulphur mines of Enna, and the somber, lava-clad slopes of Etna.

But Mr. Kubly is not a naturalist or a historian; of the monuments he surveys in passing he tells us nothing more than we could get out of a good guidebook. His field is humanity and he gives many more pages to comment on his fellow travelers or the natives who cross his path than to such matters as the ancient Greek civilization of the island, the Saracen invasions, or the Norman kingdom.

Since the author uses his eyes well and wields a spirited pen this is, for purposes of pleasant reading, all to the good. If most of the people he meets emerge from his treatment as caricatures rather than characters that certainly does not detract from the appeal of his prose. Travelers do not have to be scholars or even accurate reporters in order to secure our attention. *Au contraire*, more often than not.

Because Mr. Kubly's successful "American in Italy" is so recent and because the present work dealing with Sicily is in the same manner as that applied to continental Italy in the earlier work, comparison is inevitable. Those who read "American in Italy" with pleasure may feel reassured; this one is cut of the same cloth and the author is as observant and as exuberant as ever. In certain respects, I think, this is a less meditated book than the first; some of the chapters are a little thin and there is none so well written as, for instance, the description of the palio at Siena in the earlier work.

READERS who were troubled by Mr. Kubly's rather dim view of the Italians will find that he has not changed in that respect either. With few and trivial exceptions all the Sicilians—or even Italians—that the author finds worthy of more than passing mention are individuals whom he can either patronize or pity. He chooses to spend none of his time with his social or intellectual equals. The effect is to give the reader the impression that all Italians are either wretches or rascals.

I am not sure that this is his intention for he affects a sympathetic attitude towards Latins and he has voluntarily spent a good deal of time in Italy. But whatever his intentions may be, the effect of his report will be to give anything but a flattering picture of contemporary Sicily. In the circles Mr. Kubly chooses to frequent he hears a lot about the bandit Giuliano and the weeping Madonna of Syracuse, but he never meets anyone who talks to him about the experiment in regional government which has given Sicily an autonomous parliament in the postwar years. He has a description—granted highly amusing—of a third-rate hotel in Catania, but he has little to say of the cultural tradition of the city which glories in the memory of Verga and has produced in our own time the late lamented Brancati. He is at once amazed and impressed by the sexual pretensions of the young Sicilian male—a rather persistent interest which all readers may not share.

To be sure, Mr. Kubly's tone of affectionate denigration is one of the conventional Anglo-Saxon—or should we say Nordic, since Mr. Kubly is of pure Swiss descent—attitudes towards the Latin. It makes for good reading and does no harm if due allowances are made by the reader. I hope readers who love Italy will make such allowances.

# Italian Market

By Claire Nicolas

IN THE early morning
The chill hands spread
Sprigs and wayside herbs,
Prickly chrysanthemums.

The lemon from Amalfi
Caught in my wicker bag
Sings like the winter bird
Entangled by sunshreds.

Instead of spongy lungs
Or tripe like dirty towels,
I'll buy the frogs hung
In clusters by their legs.

With crisp cabbage collars
The weeping lambs bleed.
The fishes whirl in spirals
On beds of fresh leaves.

I saw under the trees
The chestnut pickers bend,
Up in the highest hills,
Singing as they went.

Now a dime a kilo,
Their tossing, wrapping hands,
Their gift-giving hands,
Fill my eager arms.

And the egg like a pearl,
My eye is on the egg,
Measured between fingers,
Laughter from eye to eye.

We know each other's tricks.
The cheating makes the game
And though we prod and shake
The faces tell their tale.

The ham was brought from Parma,
Potatoes from Viterbo;
The lamb from the Abruzzi,
Oranges from Palermo.

A litany of towns,
A rosary of peas,
A prayer or a penny
To thank the earth for these.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# A Nation's Comeback

***"Italy and the Allies," by Norman Kogan*** *(Harvard University Press. 246 pp. $4.25), describes the policies of the United States, Britain, and Russia toward Italy after Il Duce's fall. Henry C. Wolfe, our reviewer, has been writing and lecturing on European affairs for many years.*

By Henry C. Wolfe

"THE fall of Mussolini's government," Norman Kogan writes in "Italy and the Allies," "caught the Allies politically and militarily unprepared." The Duce's death gave the Allies a rare opportunity to enlist Italy on their side, avoid the long, bloody Italian campaign, and shorten the war. But Britain and Russia opposed giving post-Mussolini Italy a role in the war that would entail a share in the victory over Germany. "British policy was aimed at keeping Italy weak and conservative, consequently dependent on British support and incapable of becoming a threat in the Mediterranean." Russian policy, too, aimed at keeping Italy weak.

In consequence, Italy was allowed only limited participation in the conflict. Repeated Italian offers of large-scale help against the Nazis went unanswered or were declined. "It was the British who rejected the Italian request for alliance," the author says flatly. The Russians, meanwhile, were opposing any step that might spoil their peace conference plans to demand part of the Italian fleet, a big indemnity in money, and a grab at Italy's North African colonies.

Again, according to Mr. Kogan, it was the British who vetoed the liberal, strongly pro-Western Carlo Sforza as Foreign Minister of the new anti-Fascist government. When, in the summer of 1944, the Americans proposed economic aid to Italy the British objected. Whereas Italy's democratic leaders were attempting to eliminate the monarchy and reaction, the British supported the King. "To Churchill, fascism's only crime was the attack on Britain."

This is not primarily an anti-British book, but Mr. Kogan does feel that the Western Allies missed many big opportunities in Italy. They added needlessly to the cost of the war and discouraged the Italian liberals time after time. The author, a University of Connecticut faculty member, provides impressive documentation.

As for the Soviets, they were playing a devious game in Italy. Not involved in the fighting on the Italian peninsula, the Reds nevertheless missed no opportunity to intervene. For example, they jumped the gun on the British and Americans by announcing diplomatic relations with the Badoglio regime. Nor did the Kremlin's long-range strategists hesitate to side against Leftists and support the extreme Right.

Despite mistakes, American policy aimed at winning the war quickly and supporting a democratic Italy. "The United States," Mr. Kogan points out, "was to a great extent alone in the task of bolstering Italy." Yet, for all our support, the peace treaty was harsh on the Italians. It was "a hard blow to anti-Fascists. They were men who had staked their political future on collaboration with the Allies. They had urged the Italian people to cooperate with the liberating forces to the limit. They had thrown themselves into an all-out effort to win the anti-Nazi war." It is surely a tribute to the Italians that they did not turn in anger and bitterness away from democracy toward some form of totalitarianism.

ONE of the most encouraging developments of the postwar era is that Italy, despite disillusioning war experiences with the Allies, has become one of NATO's strongest supporters and a key nation in the defense of the West. The modern *risorgimento* has demonstrated the dynamism of a vigorous people with a great cultural past. This hard-hitting book describes some of the obstacles the Italians have surmounted in their successful fight to come back as a nation.

---

—*Clifford Coffin.*

**GIRL WITH A DREAM CAREER is Letitia Baldrige, who after graduating from Vassar (1946), worked for ECA in France, then as social secretary to Ambassador and Mrs. David Bruce at Paris. All this was climaxed by three years service as social secretary to Ambassador to Italy Clare Boothe Luce. Paul Hyde Bonner, author of the novel "SPQR" reviews her book about the latter below. Her latest job: publicity director for Tiffany & Co.**

THE fact that Letitia Baldrige is an extrovert shines happily forth on every page of **"Roman Candle"** (Houghton Mifflin, $3.75). If Miss Baldrige disliked anybody or anything in Italy, she is not telling it, and I, for one am inclined to believe that she did not, for with infinite guilelessness she gives the impression of a girl with a heart as big as the Borghese Gardens and the constitution of an ox with which to carry it about night and day in a frenzy of work and play.

Being intimately acquainted with the script, the sets, and many of the dramatis personae I read "Roman Candle" with that special delight which accompanies recognition of the familiar and loved. Here are the old haunts and some old friends dancing the same patterns to the same tunes. The newcomers seem to be working at the old jobs in the same effective way as when I was there, from 1947 to 1951. It was like going home.

The value of this record is that it recounts solely what the author observed while acting as secretary and housekeeper for Ambassador Luce. She was not on the government payroll and therefore not qualified to speak on matters of diplomacy or politics, though she must have heard much that would be of value to the historian. Wisely she sticks to her knitting, which was running the backstage of the embassy and writing unofficial letters for her boss. Thus stated, it sounds a simple, pedestrian job, but as she tells it, it was a Herculean one that would have taxed the stamina of anyone but the formidable Miss Baldrige. For when the Chief of Mission is a woman with a high sense of duty and responsibility there is no time for the womanly tasks of the household.

Miss Baldrige succeeds in making the backstage crises that precede an official dinner for ninety guests appear both hectic and hilarious. A continuous crackle of excitement and imminent catastrophe pervades all the pages that have to do with the Villa Taverna. Yet throughout all these excursions and alarums Harry Luce wanders with quiet unconcern, not even raising hell when he is locked for an hour in the garden's precious catacomb. Clare is an angel who can do no wrong and who can be witty while dictating from her bathtub.

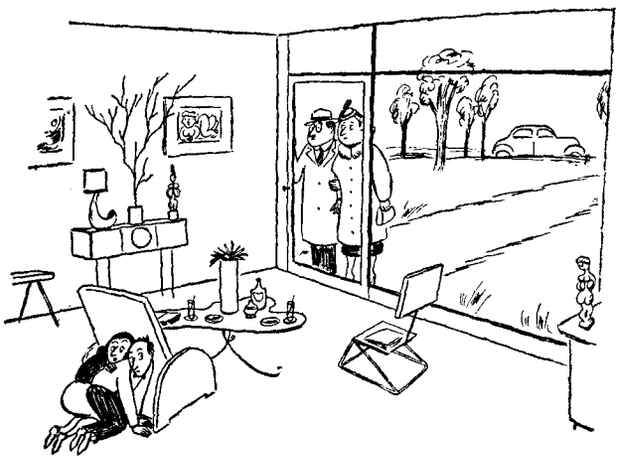
With all its effervescence and girlish rapture it is a book which rolls along on the tide of its enthusiasm, giving credibility to the wide-eyed girl from Omaha who found herself in a Fontana gown, hobnobbing with the illustrious and noble.

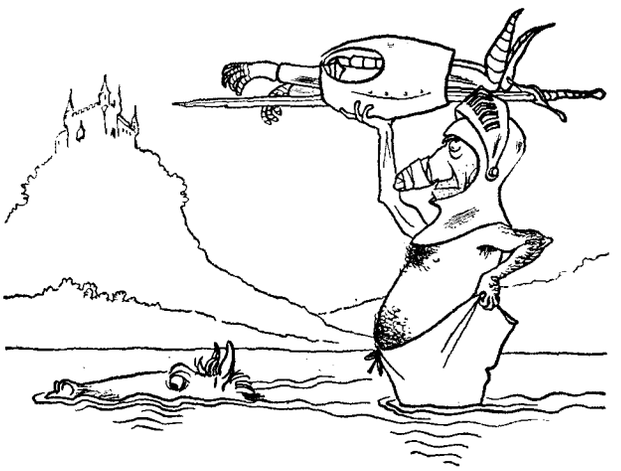
—PAUL HYDE BONNER.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Our Times: A Cartoonists'-Eye View

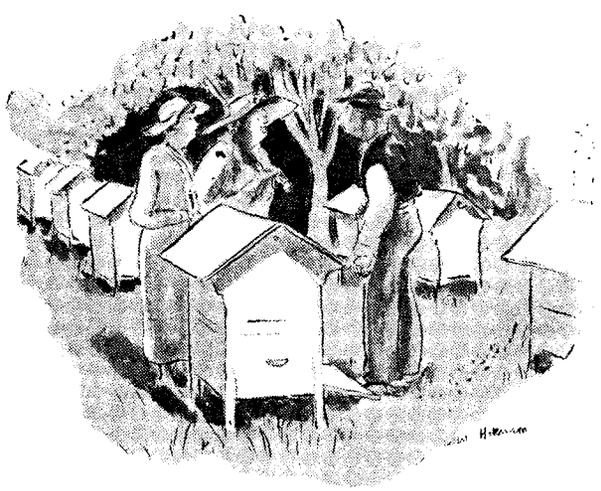
*Some Newly Published Portfolios Exhibit the Art and Craft of Four Leading Social Critics Whose Tools Are Pen and Brush*





THIRTY-SEVEN YEAR OLD ANATOL KOVARSKY was born in Moscow, went to grade school in Warsaw, to college in Vienne, to the Ecole Nationale des Beaux-Arts in Paris, and did post-graduate work before coming to the U.S. in 1942. The cosmopolitan background serves him well as material for his wild and wonderful drawings. ("Kovarsky's World"; Knopf, $2.95)

P. L. GIOVANETTI is a Swiss by reason of birth in Basel some thirty years ago, an Italian by his own declaration. Well-known in Europe as an illustrator for Swiss and German magazines, it is through the exploits of Max, a small creature somewhere between a chipmunk and a mouse, that he has won an American following. Giovanetti hopes to come to America soon. ("Max Presents"; Macmillan, $3.75.)



"We've come to see the Queen."

HELEN E. HOKINSON, the affectionate chronicler of amply-built matrons, began her career as a fashion illustrator. Fortunately it wasn't long before she discovered that she would rather draw the ladies themselves than their dresses. In 1949, Miss Hokinson, en route to a speaking engagement for the Community Chest in Washington, D. C., was killed in a plane crash. ("The Hokinson Festival"; Dutton, $5) is a befittingly rich memorial.

ALAN DUNN is a New Yorker who, except for his studies at the American Academy in Rome, has kept close to his native haunts all of his fifty-five years. Mrs. Dunn is the well-known artist Mary Petty. Both Mr. and Mrs. Dunn are prolific contributors to *The New Yorker*, Mr. having sold more than 1,400 specimens of his urbane art to that weekly. One hundred fifty-two of them are on view in "Should It Gurgle?", (Simon & Schuster, $3.50.)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

*The Saturday Review*

*Editor:* NORMAN COUSINS
*Publisher:* J. R. COMINSKY
*Chairman, Board of Directors:* E. DEGOLYER
*Associate Editors:* HARRISON SMITH, IRVING KOLODIN

*Assistant Editor* ELOISE PERRY HAZARD
*Feature Editor* PETER RITNER
*Book Review Editor* RAYMOND WALTERS, JR.
*Poetry Editor* JOHN CIARDI
*Science Editor* JOHN LEAR

*Editors-at-Large*
CLEVELAND AMORY
HARRISON BROWN
JOSEPH WOOD KRUTCH
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK
FRANCIS HENRY TAYLOR

*Contributing Editors*
JOHN MASON BROWN
BENNETT CERF
HENRY HEWES
JAMES THRALL SOBY
HORACE SUTTON
JOHN T. WINTERICH

*Chairman, Editorial Board*
HENRY SEIDEL CANBY

*Associate Publisher*
W. D. PATTERSON

*Contents Copyrighted, 1956, by Saturday Review, Inc.*

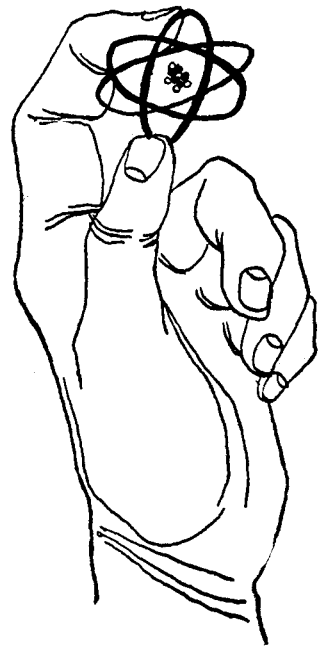
# It's Only Moral

DURING the closing days of the campaign, a television debate was held on the testing of fusion explosives. The discussion got around to the fact that most of the scientists were opposed to such testing. It was at this point that one of the participants spoke up boldly, declaring that the scientists were not to be taken seriously because, after all, they were only expressing a moral position.

Equally startling was the rejoinder. An opposing member of the panel confidently assured the viewers that the scientists were not trying to argue out the question on moral grounds. It almost seemed as though this panelist feared that the moment he allowed himself to be identified with a moral position the debate would be lost.

To the extent that this exchange of views represents any considerable body of opinion in America, our national security is indeed in peril. For there can be no true security for Americans if we detach ourselves from a moral position and thereby lose the good will and respect of the majority of the world's peoples. Our strength is measured today not by the number of nuclear bombs in our stockpile but by the number of people who will accept our leadership. It is we who are being tested, and not merely the hydrogen bombs. It is a test of the moral fibre and moral imagination and the ability of the American people to lead. And the easiest way to fail that test and to jeopardize our position in the world is to convince other peoples that there is no moral issue where the American security is concerned. The moment we lose the majority, we will be left all dressed up with our nuclear explosives and no place to go.

Isolation is not merely a matter of legislation that turns our back on other peoples or that severs us from any relationship with the United Nations. Isolation can also take the form of an arrogant assumption that we can say what we want and do what we want and the world be hanged if it doesn't like it. It so happens that other peoples have more than a passing interest in the detonations of hydrogen explosives by the Soviet Union and the United States. The air around the earth doesn't belong to us alone or to the Soviet Union alone. It belongs to all the people who inhabit the planet. If that air is to be robbed of its purity, if it is to be infected by harmful substances that will last for years, contaminating grasses and vegetation, affecting the water supply, weakening or poisoning the livestock, then this becomes very much a moral issue to other peoples. And to deny this moral issue undermines the main prop on which our security must rest.



NOW that the campaign is over, we have to rescue ourselves from the tragic political context in which the debate over testing has occurred. This is no party matter but a vital human matter. And the first thing that is necessary is the fullest possible information. We need full information, for example, on the research undertaken by the U. S. Atomic Energy Commission, which showed that even before our big hydrogen bomb was exploded previous nuclear explosions had sent considerable quantities of dangerous radioactive substances into the upper atmosphere, most of which have yet to fall to earth. And that a random testing of farmlands in Illinois and Wisconsin showed that vegetation had been dusted with this radioactive material, and that cows grazing on the affected pasturelands had produced milk which had traces of radiostrontium. And that corresponding research by the U. S. Atomic Energy Commission revealed that farmlands throughout the world, all the way from Buenos Aires to Pakistan, had been similarly affected. Also, we need full information on the attempt by the U. S. Atomic Energy Commission to find some way to decontaminate milk. Congress has a duty to find out why no public announcements were made concerning any of this.

The big question, of course, concerns not the existence of tests but the existence of the bombs themselves. The United Nations has the obligation to set up the basis for a firm ban on testing, but the main task is to bring the big weapons under ironclad control. We hope we will be forgiven if we put the needle in the groove of our favorite broken record here: Only a United Nations with effective powers to enact, enforce, and interpret world law can do this particular job.

If we would really discover our greatest strength, we can take a moral position which says that we would rather die ourselves from a weapon which smashes at the nature of man than to use it on others; a position which sees the individual human being on this earth as the possessor of the only sovereignty that counts—the kind of sovereignty that assures his genetic integrity, that entitles him to clean air and a good earth. And we can mightily lead the way for a world organization which can underwrite that kind of sovereignty and make it meaningful. —N. C.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# LETTERS TO THE EDITOR

## BENTLEY'S BARBS

EDITOR'S NOTE: *The following verses were written by Mr. Bentley as a commentary on the various reviews of the libretto he wrote for "Orpheus and the Underworld," which opened at the N. Y. City Center on Sept. 1 (reviewed in* SR *Oct. 6).*

### To a Bored Critic

Let the skirt of your boredom be long
and flowing
So that no man can say: your malice is
showing.

### The Critic and Offenbach's Ghost

THE CRITIC
Give, O give, O give to me
The charm of eighteen sixty three
Give me wit that is dainty and Gallic
—Nothing American, let alone phallic

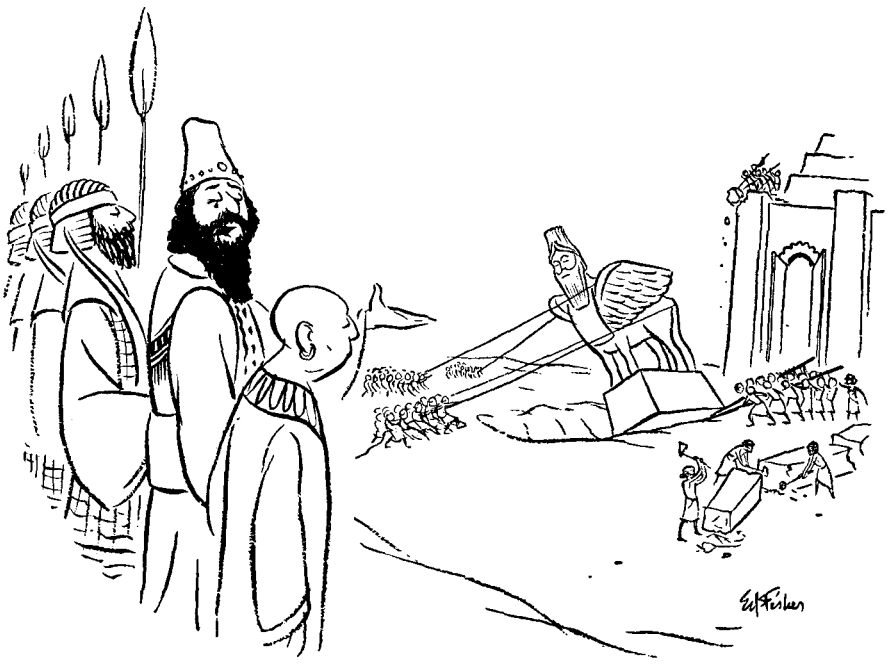
OFFENBACH'S GHOST
In 'sixty three I heard them pine
For the charm of seventeen seventy nine
And they didn't call me Gallic, believe
me you
They called me a cosmopolitan Jew.

### The Philosopher Lin Ti Goes to the Opera

Finding that the *Times*
Took exception to the rhymes
And the Herr Doktor Lang
Didn't like a line the singers sang
And the most popular paper in the city
Said the whole show was quite the
reverse of witty
While what was proffered as mere
hilarity
Seemed to the *Post* to be sheer vulgarity
Said the philosopher Lin Ti
That's an opera I should very much like
to see.

ERIC BENTLEY.

New York, N.Y.



**"Understand that I, personally, would have preferred to let the late, lamented Ozymandias, King of Kings, and his works endure forever. It's just that the political situation is forcing us to down-grade him a bit."**

## SALUTE TO DR. EVANS

LOUIS HALLE in "Foreign Relations and Domestic Behavior" (*SR* Oct. 13) is disheartenningly clear in his analysis of how America's prestige has been whittled down abroad by the progressive assaults on our liberties at home. And, in reference to the "Anti-Intellectualism and America" feature, let it be shouted from the housetops that the three-man Gray Board was unanimous only in regard to the facts they found; Dr. Ward V. Evans stood like a rock as a minority of one against the witch-hunt, recommending that no action be taken against Dr. Oppenheimer.

BERNARD E. SCHAAR.

Chesterton, Ind.

## UNDERMINING AT HOME

MR. HALLE doesn't grasp the full measure of the role of America in world affairs. He should bear in mind that England and France have developed out of a heritage quite different from ours and consequently do not have the same feelings about a national moral philosophy that we do. Most Americans are grateful for an Administration and State Department which guard against the infiltration of ideologies that could undermine our basic moral values.

MARIE JOY CURTISS.

Grosse Pointe Farms, Mich.

## WHO'S KING?

WHO DID THE choosing for the "Gallery of the Kings of Movieland" (*SR* Oct. 13)? Perhaps *SR* has never heard of Douglas Fairbanks. Mr. Fairbanks was King of Silent Films so securely and indisputably that not even John Barrymore—let alone John Gilbert—could rival his title. And the "amour" angle in Fairbanks's case, on the screen and off it, kept this country even more interested than Garbo-Gilbert. 'Twas a little lady named Mary Pickford.

Not only was Fairbanks the Swashbuckler Supreme, and Gilbert hardly a swashbuckler at all, but the "Gallery" omits another indispensable name. There was one actor who began his career a few years after Fairbanks, a couple after Valentino, rose to silent stardom before anyone had ever heard of Gable, weathered the talkies as if they had been made to order for him, maintained his artistic supremacy and surged to even greater popularity, won an Oscar, retired gracefully, and has now returned in "Around the World in Eighty Days" for a guest appearance. If the screen has had a true, long-time "King" it was the man who was equally adept at romancing leading ladies from A (Allan) and B (Banky, Bennett) through W (Wyatt) and Y (Young), and at foiling his opponent somewhere in Zenda or Shangri-la. He was the man Gable picked for the role of Rhett Butler. Need I add the name?

DAVID BEAMS.

Iowa City, Ia.

EDITOR'S NOTE: *ronald colman?*

## MEDIEVAL OR NOT?

IN "ANTI-INTELLECTUALISM and America" the remark "In the Middle Ages all serious students of anything were regarded with suspicion . . ." is a rather hasty verdict on ten centuries. The illustrations of Galileo (1564-1642) and Bruno (1548?-1600) hardly apply; both men were born in the sixteenth century, not in the medieval period. A little more appreciation of the medieval mind would be desirable even in our Atomic Age.

HELMA REPCZUK.

New York, N. Y.

EDITOR'S NOTE: *That intellectual suspicion was the rule in the Middle Ages will be obvious to anyone who looks at the records of the medieval Universities of Paris or Oxford, or the life of Roger Bacon. But it was only at the end of this period that science* per se *grew mature enough to venture the general hypotheses which challenged age-old quasi-theological doctrines. Therefore, while the year 1600 stood in the middle of the Renaissance, and was certainly not feudal in its politics, for science it was still the Middle Ages—and it was medieval prejudice which closed in on Galileo and Bruno.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## BROADWAY POSTSCRIPT

### England's Traveling Shakespeare Museum

THE Old Vic Company now visiting Broadway beautifully carries out *one* method of playing Shakespeare. Dividing each play into a series of rich stage pictures, the director proceeds to link them back together with his own skilful devices. He works with an artificially lyrical and articulated delivery of the verse, which is roughly analogous to the pear-shaped-tone approach to singing. And he tends to reduce Shakespeare's plays to librettos, there for the primary purpose of providing opportunities for emotional arias.

In **"Romeo and Juliet,"** directed by choreographer Robert Helpmann, we are feasted with voluptuous ladies and handsome men in gaily striped, form-fitting tights. These performers combine with Loudon Sainthill's stylish settings to illustrate Shakespeare's play as it might be done in a de luxe morocco-bound edition. Furthermore, since Mr. Helpmann is a master of stage movement these colorful pictures not only flow copiously and gracefully but they are also frequently exciting, *i.e.*, the violent duel scene at the play's beginning.

In addition, Mr. Helpmann makes his star-crossed tale very clear and preserves a splendid unity of tone throughout the play with such tricks as repeated offstage caroling and interlarded wordless processions. And he improves on Shakespeare at one point by bringing in Tybalt's mother for a quick flash of grief as she views her slain son's warm corpse.

With all this skill, intelligence, and taste, "Romeo and Juliet" should be a thoroughly engrossing evening. That it turns out to be something less may stem from the fact that for most of the play the actors are using their well-trained talents in merely *illustrating* a familiar story, and conventionally *demonstrating* its emotional by-products. For only at rare moments do we feel that the characters come alive and really respond to each other or to the tense situation. Kisses are terminated formally in order to deliver the next line of dialogue. Voices remain evenly high and quavering through long speeches, as if the characters' state of mind had been unalterably predestined from the first syllable.

Fortunately, there are moments when the cast defies these principles. In a bawdy scene between Mercutio, played swaggeringly by Paul Rogers, and the Nurse, portrayed hotbloodedly by Wynne Clark, the characters really try to bait each other and the stage jumps to life. Claire Bloom occasionally lapses into her natural voice for a short phrase like "Amen!" and then Juliet breathes real air. John Neville suddenly despairs to ask "Tell me in what vile part of this anatomy doth my name lodge?" and Romeo stands revealed as a mortal youth with normal nerves.

Perhaps this is quibbling. Perhaps we should simply rejoice at the refinement, taste, and highly developed skills this production exhibits—coals *from* Newcastle as it were. But some theatregoers may be excused when they wonder if the Old Vic has not reduced a great play to the grandiloquence of opera.

If the Old Vic's "Romeo and Juliet" is a bookful of painted illustrations, its **"Richard II"** is an exhibition of tapestries. Michael Benthall, who works similarly to Mr. Helpmann, has created extraordinarily static scenes and relied on cutting and swift-changing to give the impression of motion. Never have so many stood so long while so few were speaking.

As King Richard, John Neville makes the error not of neglecting the total circumstance but rather of responding to a situation of which the audience is unaware. Because Richard was an accomplice to Gloucester's murder, committed before the play begins, Mr. Neville plays him as visibly delighted with the opportunity to get rid of his agent Mowbray as well as the threat to his crown, Bolingbroke. While this makes historical sense, his exaggerated smiles strike an unknowing audience as sheer petulance and unconcern. As a result, when the unhappy king later returns from Ireland to face Bolingbroke's deposing forces, we have no sympathy for him. Furthermore, because some of his misfortunes have been editorially trimmed to speed the action, his grief seems sudden and disproportionate.

In the last act, however, Mr. Neville demonstrates a spark of that fire which in years to come could make him the successor to Olivier and Gielgud. This stirringly sarcastic and genuinely angry moment comes when he turns to the hypocritically kneeling Bolingbroke to say, "Up cousin, up, your heart is up I know." And the emphasis he subsequently puts on "Here, cousin, *seize* the crown," is a meaningful oasis in a desert of sonorous words and traditional gesture. Paul Rogers's Gaunt is full of acted old age but achieves little feeling of father-son relationship with Bolingbroke. As the Queen, Claire Bloom doesn't become sad at the events of the play; she is always sad.

Director Benthall has ingeniously invented a first-act curtain in which a court jester looks sadly at the empty throne that reminds us that "Richard II" may not be so much about a man as about the low estate to which the crown has fallen. He has also been clever enough to bolster Richard's virility by having the Queen stand lovingly at her husband's side in every scene he possibly can. And he makes an interesting interpretation when he has Richard hold the mirror up to Bolingbroke's face for the words, "A brittle glory shineth in this face." On the other hand, one wishes he would avoid such devices as shining a spotlight on Leslie Hurry's painted backdrop sun as someone says, "See King Richard doth himself appear as doth the blushing discontented sun."

All in all, this Old Vic Company, which is more typical of the traditions of that famous theatre than the all-star company that played here ten years ago, provides a stunning demonstration of the virtues and the faults of the English pictorial-vocal approach to Shakespeare. For Americans there is a bonus of the heightened skill and high standards arrived at from working as a repertory company. These qualities, which are not found locally, may partially compensate for deficiencies that might otherwise seem intolerable.

IN SHAW'S **"The Apple Cart"** King Magnus must seem profoundly concerned with the welfare of his country, despite the atmosphere of nonsense Shaw has built up around him. Maurice Evans only holds our attention when he reacts vociferously to the statements of another character. And in general the rest of the cast play their characters so shallowly and slow-thinkingly that Mr. Evans has little to react against.

The main interest in "The Apple Cart" for Americans today lies in the Shavian argument for a government in which the leader is free to exert his intelligence and "divine spark" to the utmost amidst the mediocrity of mass thinking. But the third-act parody, showing how the hayseed naivete of an American diplomat can upset the European apple cart, is the most entertaining part of a production which seldom puts heart-force into Shaw's verbal barrage. —HENRY HEWES.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## How Often Is a Play?

A CONSIDERABLE number of television programs are offered to us with the apparent intention of making us say "Gee whiz!" In the case of the drama we have had for a year a program which offers an hour-long play five afternoons a week, and we now have a series of ninety-minute plays regularly once a week. Even with the customary discount for the time taken by commercials, credits, and previews of the next show, these are impressive durations. Either one of these programs alone produces more minutes of drama each season than the whole legitimate theatre in New York.

Fridays on "Matinee Theatre" (NBC) are given over to "strong" situations. One of the recent offerings, "Eye of the Storm," had this in full measure. Here was an elder sister who loses her suitor to her younger sister. After the younger sister has married the suitor and had a baby, they get into difficulties and separate; the elder sister then moves in to take care of the baby and—later—kidnaps it. But before the kidnaping, hubby has returned and tries to seduce 1) the elder sister (he's unsuccessful); 2) his own wife.

This is where the strong situation developed. "You can't make me (come back)," says the silly wife. "Oh, can't I?" he replies and carries her struggling into the bedroom where he begins to make love to her. Under the violence of his passion her resistance diminishes—and the camera goes outside hunting for the other sister. When we return the preliminaries have advanced to the point where the young wife is enjoying the amorous play, pouting a little, gently slapping her husband for his misdemeanors (we never find out who left whom)—and the camera goes outside again. On its return the game of love is interrupted when the wife discovers that her husband has not taken and hidden their child. They rearrange their clothing and join the search.

Even by itself this was a bold scene, as explicit physically as television dares to go. The hardihood was underlined by the character of the lover-husband and the attitude taken toward him by the play as a whole. He was presented—but not condemned—as a thoroughly unprincipled rogue. His attempted seduction of the sister provoked no comment within the play and while no scene parallel to the one I have described was shown, a look of rapture, not a frequent apparition on the TV-screen, provided a substitute. No word about the "wrongness" of the contemplated act was spoken.

At the end, the baby being restored, husband and wife took off together, the wandering sister recovered her wits and regretted her act, and if the sheriff heading the search party had a harsh word for anyone it was muted by the general sense that everything had turned out for the best.

As an upholder of the strictest Victorian code, I must find this play highly immoral. In will, if not in act, each of the three chief characters was wicked—incidentally, the silly wife tried to seduce a young boy just to keep her hand in—and none was punished. If the play had had any distinction of style or any elevation of thought it would have been as shocking as Ibsen was ninety years ago.

It is at least interesting to see that television, for the afternoon audience of housewives, can exploit the baser passions, even if it doesn't seem able to explore them.

BY ILL chance I missed the middle one of the first three productions of "Playhouse 90." Neither the first nor the third was impressive in its material, but both were technically good. The one I didn't see was a harsh and powerful play about the degrading elements of the prizefight racket, written by Rod Serling, and some of the soberest of our critics were again inspired with the belief that television was coming to maturity.

They haven't, these critics, been too happy lately. Some of the early productions of the new season had the stale air of being repeats of the summer replacements which had themselves been repeats or revisions of the plays of the season before. It has been reported that some of the judges in a national prizegiving had refused to vote for any program whatever in certain categories. Perhaps the producers are waiting for the election to be over when they can recapture the last five minutes of their shows, now subject to preemption by the candidates.

Meantime they can startle us with quantity in the drama and with vastness of budget. —GILBERT SELDES.

RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center

GARY COOPER
in
"FRIENDLY PERSUASION"
Co-Starring
DOROTHY McGUIRE
Introducing
ANTHONY PERKINS
Also Co-Starring
MARJORIE MAIN
as The Widow Hudspeth
Produced and Directed by
WILLIAM WYLER
An Allied Artists Picture
Color by De Luxe

ON THE GREAT STAGE
"ACCENT on RHYTHM"
Produced by Russell Markert, with the Rockettes, Corps de Ballet, Glee Club... Symphony Orchestra, under the direction of Raymond Paige.

OPENS NOV. 9 • Mat. 2 P.M.
Buy Tickets at Box-Office Now
Exclusive N.Y. Showing*
Cecil B. DeMille's
PRODUCTION
The Ten Commandments
A Paramount Picture
in TECHNICOLOR® and VISTAVISION
Two Performances Daily • All Seats Reserved
CRITERION THEATRE
B'way & 45th Street • JU 2-1796
MON. thru FRI. Mats. at 2 P. M. Orch & Loge $2.40, Balcony $1.80. SAT. and SUN. Mats at 2:30 P. M. Orch. & Loge $3.30, Balcony $2.40. Evenings at 8 P. M. Orch. & Loge $3.30, Balcony $2.40 • All Prices include tax
Holiday schedule and prices same as Sat. and Sun.
MAIL ORDERS PROMPTLY FILLED!
Tickets 8 Weeks in Advance
*The Cecil B. DeMille Production of "THE TEN COMMANDMENTS" is an exclusive engagement at this theatre. During this engagement it will not be shown in any other theatre in this city.

BEST SELLER
A dozen of Frank's recent hits—in one Hi-Fi album.
Capitol

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Read it!
See it!

Eugene O'Neill's

autobiographical play

LONG DAY'S JOURNEY INTO NIGHT

$3.75

at your bookstore

YALE UNIVERSITY PRESS
NEW HAVEN, CONNECTICUT

TO AUTHORS
seeking a publisher

Learn how we can publish, promote and distribute your book, as we have done for hundreds of others. All subjects considered. New writers welcomed. Write today for booklet FF. It's free.

VANTAGE PRESS, Inc., 120 W. 31 St., N. Y.
*In Calif.: 6253 Hollywood Blvd., Hollywood 28*

Richard the Third

By PAUL MURRAY KENDALL

"...long, eloquent, and wholly absorbing . . . Highly recommended."—*The New Yorker*
Richly illustrated, 602 pages. $5.95
NORTON

YOU CAN PUBLISH YOUR BOOK

Almost 2000 authors—most of them new—have had their books published, promoted and distributed through our unique plan. No matter what type of book you've written—fiction, poetry, biography, religious—we can help you. Send for our free illustrated brochure, "We Can Publish Your Book".

EXPOSITION PRESS | Dept. SR-101
386 FOURTH AVENUE, NEW YORK 16, NEW YORK
IN CALIFORNIA: 9172 SUNSET BLVD., HOLLYWOOD 46

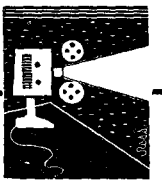
STRIKINGLY REALISTIC . . . GENUINELY TENDER AND COMPASSIONATE!"—Times

"LA STRADA" (THE ROAD)

a TRANS-LUX Release

Trans-Lux 52nd on Lexington
PLAZA 3-2434

NOW thru JAN. 12!
OLD VIC COMPANY
with PAUL ROGERS • CLAIRE BLOOM • JOHN NEVILLE • CORAL BROWNE
in "RICHARD II" • "ROMEO and JULIET" "MACBETH" • "TROILUS and CRESSIDA"
WINTER GARDEN, B'way & 51 St.
For Complete Schedule and Prices Write:
S. HUROK, 711 Fifth Ave., N. Y. 22



## IDEAS ON FILM

### For Canada and the World

TO those who consider information films a dynamic and necessary force in contemporary education, headline news was made in Canada this fall when the National Film Board opened its first permanent headquarters. During its seventeen years of pioneering, the NFB production, technical, and administrative staffs were scattered in seven different Ottawa buildings. Now they are united in one fully-equipped 3½ million dollar building in a Montreal suburb.

In the brief ceremony which officially opened the new headquarters Hon. J. W. Pickersgill, Canadian Minister for Citizenship and Immigration (under whose ministry the film board operates), sketched its history. It began, he pointed out, in 1939 when "a mad Scotsman named John Grierson" came to Canada and persuaded the Prime Minister that films could "work a miracle" in helping Canadians learn to know their vast and varied country, presenting Canada to the people of other countries. Six years of war saw the prophecy come true, with film board fully mobilized for the country's enormous needs of training and informing her people and her allies.

Mr. Pickersgill spoke of the film board commissioners who succeeded Grierson after the war—Ross McLean, Arthur Irwin, and the present commissioner Dr. A. W. Trueman. who in turn have brought it personal dedication, a spirit of Canadianism, and renewed intellectual recognition. He spoke also of the film board's move from Ottawa, Canada's capital city, to Montreal, the capital of Quebec province. In fearless French Mr. Pickersgill reminded us that Canadians have "deux langues, deux cultures, mais une seule patrie." With Montreal representing both aspects of Canadian culture, it was right that that city should be selected as the home for this so truly Canadian institution.

But after the speeches and the grand tour of the studios and offices and laboratories the question most often asked was this: Will the National Film Board grow soft now that it has a roof over its head and all the comforts of home? Will the difficult pioneering leadership it has provided in the past become passive, timid, and lazy? This only time will tell, but present evidence indicates that it is not likely ever to happen.

And there are those who ask what is to be gained by having a national film board? For Canada the gains are many. First the board has planned and carried out the production of a substantial body of films which in war-time emergency and peacetime urgency have said and shown things that very much needed to be said—about agriculture and labor and industry, about child care and education, about music, art, housekeeping, and about Canada's place in the world. Second, the film board has seen that these films have been put to good use, in the wartime circuits manned by NFB field representatives and now through the additional services of several hundred local film councils—volunteer groups which take over the amazing jobs of operating local film libraries in their communities, rotating monthly blocks of films among themselves, and acting as headquarters for outlying rural film circuits. Thirdly, the National Film Board of Canada has won a name for itself in every country of the world. This can be measured in the many awards and prizes its films have won—in Venice, Edinburgh, Cannes, South America, Asia, and even in Hollywood. There is even greater recognition in the fact that NFB films are seen and praised, rented and purchased throughout the world. A major market is here in the United States where commercial and educational distributors eagerly compete to obtain NFB productions.

ALONGSIDE all that the National Film Board does to advance Canada and the needs of the Canadian people, there is an equally impressive number of ways in which it has benefited non-Canadians. In production it has given a high degree of freedom and honor to its growing body of serious (and at times delightfully frivolous) filmmakers and to its skilled technicians. From this the world has gained new and important film styles, some of which have been widely copied elsewhere, and some of which are still uniquely Canadian.

The National Film Board has provided the world with straightforward films in such difficult fields as mental health, labor relations, and discussion techniques. It has inspired and instructed untold numbers of filmmakers and government officials from all over the world, and has served as a pattern for the organization of national film boards in other countries. But more than any other film service,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

governmental or otherwise, Canada's National Film Board has striven for and found a successful balance between artistry and utility, between leadership and service, between forthrightness and fairness. More than any other film service, it has presented and continues to present a consistent and alert program of production, distribution, and utilization of motion pictures for the good of the people. Thus we might say, for sentiment's sake, on this occasion of its recent official opening, that the National Film Board of Canada is a minor modern miracle come true.

—CECILE STARR.

Following are reviews of a few recent Canadian Film Board releases available here on 16mm:

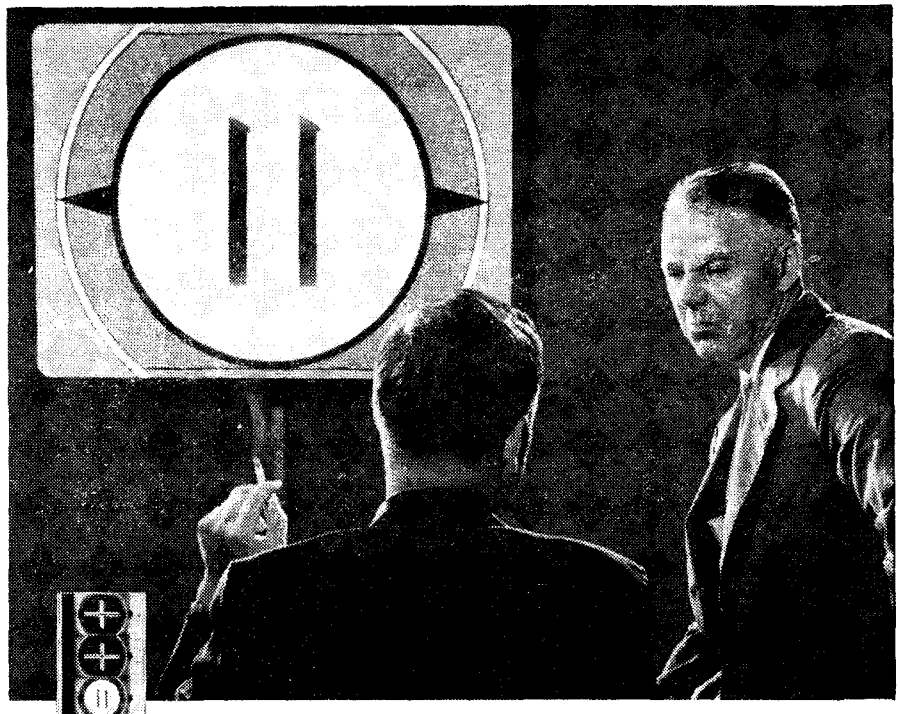
**THE JOLIFOU INN** (11 min., color). From the paintings of Cornelius Krieghoff, itinerant Dutch artist who lived for 32 years in Quebec province, come these lively scenes of mid-nineteenth century life. Colin Low's directing, editing and writing is consistently inventive, following the inner motion of the paintings and revealing in their Brueghel-like details the strength and spirit of a proud pioneer people. Prancing fiddle music by Louis Applebaum is a further delight. Available for rental and purchase from the International Film Bureau, 57 E. Jackson Blvd., Chicago 4, Ill.

**COMMUNITY RESPONSIBILITIES** (11 min.) Following the success of six teen-age discussion films, this is the first of a new series for adults to think and talk about. A brief dramatized situation shows how a group of neighbors gets involved in the question of how much community activity a person ought to take on. It is one man's opinion that most people have to be pushed or shamed into taking on the jobs that must be done, while another thinks that letting himself be forced into one worth-while job would lead him into a series of responsibilities and take him further from his hobbies and homelife. The problem is a provocative one, and in this short dramatization you'll find many ideas to mull over. Available for purchase from McGraw-Hill Text-Films, 330 W. 42nd St., New York 36, N. Y.; for rental from Contemporary Films, 13 E. 37th St., New York 16, and from Dennis Films, 2506½ W. Seventh St., Los Angeles 7, Calif.

**LET'S DISCUSS IT** (29 min.) Beginning with a traditional parent-teacher meeting in which little or nothing takes place, we see in contrast how the same participants get together at a later meeting to probe the values of general discussion. In dramatized form the following principles of good discussion are shown convincingly: The breaking down into small groups of people gives everyone a chance to talk and listen; the unobtrusive role of the leader is one which any thoughtful and interested person could take on with a little practise and faith; the establishment of basic rules makes it easier to reduce the irrelevant and long-drawn-out statements that generally plague discussion meetings. There are weak moments in the film, and only one character (the discussion leader) is successfully portrayed. However, groups that are interested in profitable discussion will find this film a most useful, and I dare say contagious, way to begin. Available for purchase from the National Film Board of Canada, 630 Fifth Avenue, New York 20, N. Y.; for rental from Contemporary and Dennis Films, addresses above.

**STRIKE IN TOWN** (38 min.) The bare outline of this lively and believable labor relations film is that the union employees in an Ontario furniture factory vote to strike when they are unable to reach an agreement with the company's management on issues of wages and plant-wide seniority. The tight structuring of the script and the first-rate dialogue are a credit to Ian MacNeill and Morten Parker. In casting and directing the performers Leslie McFarlane has brought out vivid personalities and vital principles that are essential in an honest presentation of an honest disagreement. Available for purchase from McGraw-Hill Text-Films; for rental from Contemporary and Dennis Films, addresses above.

—C. S.

**Do your movies start off like a "bingo" game?**

Flashing focus numbers—like a hesitating after-dinner speaker who fumbles into his talk—can *distract* an audience even before your movie begins.

But, necessary as focus numbers are, they need *not* be a preshow disruption—not when you show your movies with the NEW Kodascope Pageant 16mm Sound Projector.

With the Pageant's single-switch reversing you first run a few feet of film to check threading, focus, and sound level. This you do *before* your audience assembles.

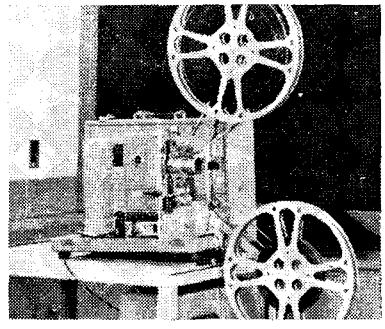
Then, with the one-switch control you back up so you're ready to begin with the title frame—the *right* start for undivided attention.

Single-switch reversing also makes it possible for you to re-run important scenes for emphasis—a valuable feature when you depend on films for memorable communication.

And positive reversing is just one of many important advances you get with the NEW, versatile, portable Pageant.

For a convincing demonstration of the Pageant's ability to take the "project" out of projection, see a nearby Kodak Audio-Visual Dealer. He can show you how and why a Pageant will make your every showing a success.

***And only with a Pageant will you also get:***



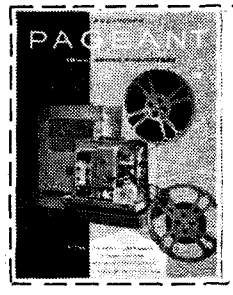
**1. Easy setups**—Folding reel arms, printed film path, spring-loaded snubbers for quick, simple, sure starts.

**2. Lifetime lubrication**—Ends forever disruptions and breakdowns due to improper oiling.

**3. Sparkling pictures**—New Super-40 Shutter automatically puts 40% more light on screen than ordinary shutters at sound speed.

**4. Choice of 3 models**—One matched to your showing needs and budget.

**Find out *first* what the Pageant offers you in the way of fine projection equipment. Send for this free booklet. No obligation, of course.**



**EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.** 11-76

**Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.**

NAME_____ TITLE_____

ORGANIZATION_____

STREET_____

CITY_____ STATE_____ (Zone)

Kodak


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## SR GOES TO THE MOVIES

# Everybody Talkin' 'bout Heaven

CECIL B. DE MILLE has based his long and conspicuously successful career in Hollywood on two highly commercial commodities, spectacle and sin. Back in the free-wheeling, pre-censorship days of the early Twenties, he won a considerable reputation for his direction of a long series of spicy farces glorifying the satiny boudoir, the silken nightgown, and the sunken bathtub. (His brother William once referred to them as "studies in diminishing draperies.") When the nascent Hays Office in 1923 began to frown on such fripperies, however, De Mille promptly climbed the mountain with Moses and thundered forth his own "Thou shalt nots" in the first version of "The Ten Commandments"—while down below his Israelites were staging precisely the kind of orgy that the censors had been objecting to all along. Actually, De Mille was also able to include in that film fancy boudoirs and flimsy undergarments as well, for primarily it was a modern melodrama in which Rod La Rocque, an unscrupulous contractor, stinted on the cement in order to provide Nita Naldi with pretty things. The Biblical passages were introduced, parable fashion, later in the story.

In addition, De Mille also learned the value of the word "epic." As adopted by Hollywood, epic has less to do with elevated style than elaborate settings, is less concerned with an exalted hero than an inflated budget. By today's standards, an epic might be described as any film costing $5,000,000 and up. And with the new **"Ten Commandments"** (Paramount) De Millennium has been reached. At $13,500,000, it is the costliest picture of all time—and just one minute short of tying for first place with the longest, "Gone With the Wind." Its settings, covering vast stretches of the Paramount back lot and even greater acreage in Egypt, are certainly as impressive as anything ever shown on the screen, and made even more so by the VistaVision process. He has gathered together an all-star cast headed by such familiar, and able, players as Charlton Heston, Yul Brynner, Anne Baxter, Edward G. Robinson, Nina Foch, Judith Anderson, and Sir Cedric Hardwicke. And for his theme—start to finish, this time—De Mille has turned to Exodus and a plausible, though hardly convincing account of Moses's "thirty missing years" as a Prince of Egypt.

For all its size, scope, and star names, however, it is difficult to find anything striking to commend in this long, one-dimensional spectacular. Perhaps it is somewhat more tasteful than some of De Mille's earlier pageants; if so, this has been achieved at the expense of those lurid episodes of sex and sadism that made such epics as "Sign of the Cross" and "The Crusades" somewhat shocking but indisputably lively affairs. Their absence has created a void which the director has vainly tried to fill with sumptuous settings and a wide variety of special effects—trick shots for everything from the building of the Pyramids to the climactic parting of the Dead Sea. Unfortunately, they don't really come off.

* * *

William Wyler's **"Friendly Persuasion"** (Allied Artists), based on the Jessamyn West stories, preaches a simpler, warmer religion, at once more deeply felt and more affecting than the De Mille opus. It is a long, often lovely work centered about a Quaker family living in Indiana during the Civil War. Humble, Godfearing folk, they seek to follow the tenets of their faith as the tide of battle sweeps ever closer to their community. Their conflict of conscience—whether to join the skirmish line as Morgan's dreaded Raiders bear down upon their farms or to remain aloof from violence as their religion dictates—forms a dramatic, emotional climax to what is otherwise a gentle, bucolic, uncomplicated tale. Wyler obviously loves these people and the kind of life they lead—so much so that in spinning out incidents of youthful courtship, neighborly horse-racing, an encounter with an amorous widow, and the antics of a pet goose named Samantha, he has been unable to keep his theme entirely in focus or to prepare for the shift into seriousness that marks his closing half hour. From reports coming out of Hollywood, he also had to cut drastically into the running time of the completed picture, and that hasn't helped matters either.

Perhaps the greatest weakness in this admirable film, however, is Wyler's inability to achieve a unified acting style among his players. Anthony Perkins, making an exciting debut as the shy, impressionable Josh Birdwell, is a "method" actor and achieves moments of great intensity—notably in his scenes on the firing line, when all his instincts cry out against the killing he must force himself to do. Gary Cooper, on the other hand, is an actor with a method of his own; and their scenes together have an ambivalence that is often uncomfortably at odds with the familial harmony that Wyler is trying to suggest. Dorothy McGuire, as Mrs. Birdwell, works in a stiff-necked theatrical style; Marjorie Main, the Widow Hudspeth, in her familiar, broad comedy strokes. Individually they are fine; together disconcerting. But never so disconcerting as to detract from the essential warmth and credibility of the characters or, as the film progresses to its climax, to destroy our interest in the dilemma of the Birdwell family.

* * *

And finally, to complete this *religioso* round-up, there is a delightful new import from Spain, **"Marcelino"** (UMPO). It recounts a miracle, a Spanish legend dating back to the early nineteenth century. Marcelino, a foundling brought up in a convent of exceedingly unworldly Franciscan brothers, is warned by the monks that he must never, never set foot in the attic. As any five-year-old under the same circumstances would do, of course, Marcelino promptly creeps up the stairs—and finds there a huge statue of Christ on the Cross. In his loneliness, the boy talks to the Saviour, and out of the simple goodness of his heart steals food from the kitchen to feed him. And—the miracle—He comes to life. Never for an instant did all the elaborate special effects of Mr. De Mille's epic capture the sense of awe and wonder we feel at the sight of His hand leaving the Cross to accept a bit of bread from the child. Here is faith, simplicity, and a true reverence that has, at least for the moment, the power to dispel the doubts of the disbelievers. Pablito Calvo is charming as the boy, and the entire film is filled with an earthy humor reminiscent of Marcel Pagnol's work.

* * *

The American distributors of **"Vitelloni"** (API-Janus), a fascinating film by Federico Fellini, sought an adequate English translation for its Italian title without success. For Fellini, the director of "La Strada," has portrayed in it a section of Italian life that actually had no name until this picture came along: the sons of lower middle-class families who feel that they are too good for

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

manual labor. Not rich enough to be called wastrels or poor enough to be bums, they drift along aimlessly, hoping for the break that will give them a definite status in society, living meanwhile on the lira doled out by their indulgent or intimidated families. Translated literally, *vitelloni* means "big calves"—implying that these young men are still living off their parents when they should have been weaned long since. The word, with its special meaning, is now part of the Italian language. Certainly we have the same problem in this country—boys with good education, some money, and no direction.

Its setting is one of the larger towns in northern Italy—too large to be called provincal, too small to afford the scope and opportunities these young men long for. Their main desire is to get away, to find adventure in Rome or in Africa ("like Hemingway," says one of them wistfully). Instead they drink, shoot pool, and worry over petty problems—a goatee, sideburns, their clothes. Fausto, their leader, is the only one who is married—a shotgun marriage. Nevertheless, he still tries his hand at aimless seduction. Riccardo would like to be a singer, while Leopoldo attempts, half-heartedly, to write plays. And Moraldo, the most perceptive of the group, stands by as a semidetached observer, involved in all the schemes, hopes, and crises of his friends, but increasingly aware of the futility of their lives. Eventually it is Moraldo alone who makes the break and goes off to Rome.

As in "La Strada," Fellini displays an uncanny and incomparable gift for selecting the perfect incident, the perfect setting to convey a mood or heighten an emotion. A gay and bawdy masquerade ball, for example, leads to a climax in which one of the *vitelloni* discovers his sister running away from home with her lover. She had supported the household; now Alberto, drunk and still wearing the wig and costume of a woman, is suddenly sick with the realization that he must become "the man of the family." Scenes are played against great empty squares that seem to echo the spiritual emptiness of the town itself. Sometimes—a mocking touch—a silent prostitute ambles by in the background. Often there are shots that have a grotesque power quite devoid of any literal connotation—an idiot boy placing a statue of an angel upon a mound of sand, a seedy old actor beckoning the writer to read his play to him against the roar of wind and waves on a midnight quay. Fellini has this rare feeling for an imagery that reaches through to the spectator without words. —Arthur Knight.


**SATURDAY REVIEW SAYS:**

"Scene after scene is a model of movie craftsmanship. It contains some of the very best work of a sensitive and thoughtful American director!"

**THE N.Y. TIMES SAYS:**

"Every scene and every moment is a pleasure. Staggering scenes — passion-charged emotions! Strong contender for the top film award!"

**LOS ANGELES EXAMINER SAYS:**

"Glittering, tremendous, fabulously romantic, perfectly wonderful, GIANT marks a new high in heart-holding entertainment!"

**TIME MAGAZINE SAYS:**

"In mood, in movement, GIANT is something the film colony often claims but seldom achieves: an epic. And this epic was achieved by an act of singular artistic courage!"

GIANT

GEORGE STEVENS' PRODUCTION

FROM THE NOVEL BY EDNA FERBER

PRESENTED BY WARNER BROS. IN WARNERCOLOR

STARRING ELIZABETH TAYLOR AS LESLIE LYNNTON · ROCK HUDSON AS BICK BENEDICT · JAMES DEAN AS JETT RINK

AND PRESENTING CARROLL BAKER · ALSO STARRING JANE WITHERS · CHILL WILLS · MERCEDES McCAMBRIDGE · SAL MINEO · SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT · PRODUCED BY GEORGE STEVENS AND HENRY GINSBERG · DIRECTED BY GEORGE STEVENS · MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

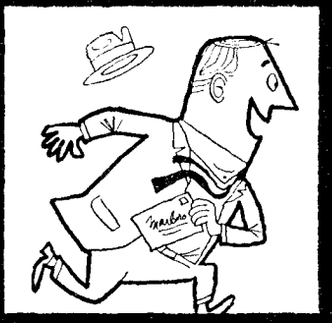
NOW AT THE ROXY THEATRE, NEW YORK, AND OTHER MAJOR CITIES


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

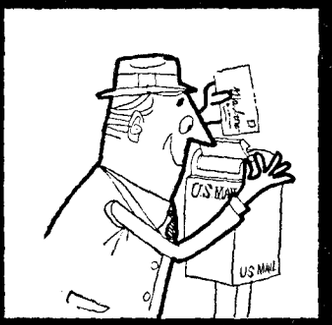
# CLEARANCE SALE AT marboro

## ACT FAST

## LIMITED QUANTITIES



## BIG SAVINGS ON BOOKS AND PRINTS



## ORDER

## BY MAIL TODAY!

**ORDER BY MAIL WITH THIS COUPON**

**MARBORO BOOKS,** Dept. S-70 222 Fourth Avenue, New York 3, N. Y.

Gentlemen: Please send me, postage prepaid, the selections circled below. (Minimum mail order purchase $2.00.)

☐ Enclosed find $_____ ☐ Send C.O.D.*

58 169 203 204 205 206 249 413 745 863 864 865 866 867 868 869 1272 1311 1312 1386 1394 1395 1452 1453 1454 1483 1521 1578 1597 1616 1641 1642 1643 1654 1655 1656 1658 1701 1716 1725 1730 1733 1737 1744 1870 1871 P78 P79 P80 P82 P83 P87 P94 P95 P96 P97 P100 P101 P124 P132 P133 P139 P145 P157 P159 P160 P161 P162 P169 P173 P175 P176 P177 P193

Name_____

Address_____

City_____ Zone_____ State_____

**New York City residents add 3% city sales tax. *A few cents extra for C.O.D. Add 25¢ per title for deliveries outside U.S.A. and possessions.**

**10-DAY SATISFACTION OR MONEY-BACK GUARANTEE!**

**WHEN IN NEW YORK CITY—VISIT THE CONVENIENTLY LOCATED MARBORO BOOK SHOPS**

- 56 West 8th Street (near Sixth Ave.)
- 8 East 59th Street (off Fifth Avenue)
- 47 West 42nd (near Stern's)
- 144 West 57th Street (near Carnegie Hall)
- 390 Fulton Street (in downtown Brooklyn)

**1737. THE ART OF EATING.**
By M. F. K. Fisher. Five famous cookery classics in one large volume. 400 choice recipes from entrees to desserts—from beans to quail a la financiere. Tasty recipes from every land as well as descriptions of memorable meals. *Pub. at $6.00.* *Only* **2.98**

**P-145. HANS ERNI: CIRCUS HORSES.**
Three spirited horses prance on the tanbark. Ideal for children's room, this black-and-white lithographed drawing is sophisticated enough to hang anywhere. 23" x 28". *Pub. at $7.50.* *Now* **2.95**

**1312. LINCOLN AND HIS GENERALS.**
By T. Harry Williams. The fascinating story, here told complete for the first time, of Lincoln's search for a winning general. With character portraits of Grant, Sherman, Meade, McClellan and many others. 15 photographs. 364 pages. *Pub. at $4.00.* *Only* **1.98**

**249. THE STUDY AND PRACTICE OF YOGA.**
By Harvey Day. How the application of this ancient science can induce clear thinking, control weight and preserve youth. Deals fully with concentration and meditation as essentials of practical Yoga. Illus. *Pub. at $3.75.* *Only* **1.98**

**1730. MUSICAL INSTRUMENTS THROUGH THE AGES.**
By A. Buchner. Pictorial history based on the world's leading art and photographic sources. Superb reproductions of hundreds of music-making instruments and devices from prehistoric bone whistles and primitive drums to the amazing variety of orchestral and folk instruments today. 323 illustrations, 28 in color. 10" x 13¼"; Imported, slip case, silk book mark. *Special,* **12.95**

**1454. HISTORY OF THE WORLD'S ART.**
By Hermann Leicht. Traces the evolution of artistic expression from the cave paintings and bone carvings of the glacial epoch to the architecture, painting and sculpture of today. 487 illustrations, including 5 full-color plates. 7¼" x 10". *Pub. at $7.50.* *Only* **4.95**

**P-133. STUART DAVIS: REPORT FROM ROCKPORT.**
A memory piece of unusual character and beauty. Davis recalls the town in a bustling semi-abstract landscape that is alive with design elements and color areas of yellow, red, black, blue, green, orange and pink. Reproduced by silk-screen, it measures 24¼" x 30¼". *Pub. at $15.00* *Now* **5.95**

**P-139. CEREMONIAL MASKS.**
Matching pair of ceremonial masks of the Senofo Tribe, Ivory Coast, West Africa. These bizarre masks are silk-screened in black against a color tint background on tan paper. They make wonderful decorations for any wall in the house. Each measures 12¼" x 19". *Pub. at $5.00.* *Now* **2.95**

**P-157. VAN GOGH PORTFOLIO.**
A portfolio of 8 full-color masterpieces—*Portrait of a Young Boy, Wheat Fields, Landscape With Windmill, Portrait of Dr. Gachet, The Farm House, Bedroom at Arles, Iris* and *Flowers in Copper Bowl*—reproduced directly from the originals hanging in the leading museums of the world. 16" x 20". *Pub. at $8.00.* *Only* **2.98**

**1521. ART DIRECTOR'S ANNUAL: Annual of Advertising and Editorial Art and Design—33rd Edition.**
A large and beautiful book on the advertising arts, with the most polished and successful ads of the season reproduced in color and in black and white. 423 award-winning exhibits from the 33d National Exhibition of Advertising and Editorial Art Design, photos, drawings, prints, water-colors. 408 pp. 8⅜" x 11½". *Pub. at $12.50.* *Only* **4.95**

**1453. PREHISTORIC ART.**
By J. Poulik and W. & B. Forman. 197 gravure illustrations and 22 full-color plates illustrate this valuable history of prehistoric culture from the Middle Palaeolithic Period to Roman times. An example of fine book-making, bound in natural linen and measuring 9¼" x 12". Handsomely boxed. Imported. *Pub. at $17.50.* *Only* **9.95**

**205. MASOCHISM IN MODERN MAN.**
By Theodor Reik. The first full and exhaustive study of a perversion from the psychoanalytic point of view. 439 pages. *Pub. at $6.00.* *Only* **2.98**

**1658. A HISTORY OF EUROPE—From the Invasions to the XVI Century.**
By Henri Pirenne. "Incomparably the best textbook on medieval European history in the language."—Eileen Power in *The New Statesman.* 625 pages. *Pub. at $7.50.* *Only* **3.98**

**1311. THE THOMAS MANN READER.**
Ed. with an introduction by Joseph Warner Angell. Great, self-contained sections of *Buddenbrooks, Magic Mountain, Joseph and His Brothers* and *Doctor Faustus;* two *complete* short novels, *Tonio Kroger* and *Death in Venice;* and fifteen of the most mature and brilliant of his shorter pieces. 760 pages. *Orig. pub. at $5.00.* *Only* **2.49**

**P-169. ORIGINAL SIGNED LITHOGRAPH.**
**Children of Niobe,** by S. William Havter. A dramatic conception in stone lithography by a noted modern artist. Swirling and interpenetrating calligraphic signs in purple, orange, green and black. Limited to 250 numbered and signed impressions, print measures 19½" x 25½". *Pub. at $27.50.* *Only* **5.95**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

**1733. The Victorian Age & MONCKTON MILNES.**
By J. Pope-Hennessy. Sparkling, kaleidoscopic view of intellectual and social life in the 19th Century, unfolded in a superb biography of one of its most colorful figures. 2 volumes in slip case. *Pub. at $10.00.* *Only* **2.98**

**1656. THE GOLDEN HORIZON.**
Ed. with an intro. by Cyril Connolly. The best from the distinguished literary magazine *HORIZON*. Almost every eminent 20th century author is represented—Dylan Thomas, Orwell, Spender, Moravia, Sartre, T. S. Eliot and a hundred more. 596 pages. *Pub. at $6.00.* *Only* **2.98**

**P-173. JAPANESE PRINT ON SILK: THE MONKEY BRIDGE by Hiroshige.**
One of the rare masterpieces of the Ukiyo-ye school depicting three men and a horse crossing over the vaulting bridge that is suspended between two umber pine-studded cliffs. A beautiful sapphire blue river flows beneath and a small village and mountains are seen in the distance. Reproduced from the original by silk screen directly on silk, it measures 5½" high x 13½" wide—the traditional Japanese panel shape. *Pub. at $20.00.* *Only* **4.95**

**1578. THE WILDER SHORES OF LOVE.**
By Lesley Blanch. The women who form the subject of this exquisitely written book are four nineteenth century Europeans who all found, in the East, glowing horizons of emotion and daring which were vanishing from the West. Illustrated. *Pub. at $5.00.* *Only* **1.98**

**1655. DE SADE—Selected Writings.**
Ed. & newly trans. by Leonard de Saint-Yves. Extracts from *Justine, Juliette, Les Cent Vingt Journees de Sodome, Philosophie dans le Boudoir* and from lesser known but equally important writings. Over 300 pages. *Pub. at $6.00.* *Only* **2.98**

**745. DE PROFUNDIS.**
By Oscar Wilde. In prison, in disgrace, charged with homosexuality, the trapped and tormented artist wrote these open confessions, *here printed complete for the first time*, telling the detailed story of a great man slipping into a terrible Black Hole of corruption and deadly weakness. *Pub. at $4.00* *Only* **1.98**

**1395. WILD FLOWERS OF AMERICA.**
Ed. by H. W. Rickett. 100 flowers of North America, in full-color, from paintings by Mary Vaux Walcott, with additional paintings by Dorothy Platt. Shown actual size in beautiful color with detailed descriptions and full information as to family, geographical range, etc. *Pub. at $10.00.* *Only* **5.95**

**203. THE WHITE GODDESS.**
By Robert Graves. An intriguing investigation into the mythology and history of the earliest European deity: the White Goddess of Birth, Love and Death. She is far from a discredited pagan deity; her worship is still alive outside the conventions of Western morality. *Pub. at $5.00.* *Only* **1.98**

**206. CORYDON.**
By Andre Gide. The famous dialogues on homosexuality published for the first time in English. "Corydon remains in my opinion, the most important of my works."—Andre Gide. *Pub. at $3.50.* *Only* **1.98**

**1483. WOODLAND PORTRAITS.**
By Jeanette Klute. A large, handsome book (17" x 12¾") containing some of the most brilliant, poetic and technically accomplished photographs of our time, capturing in rich, living color the mystery and enchantment of Nature's wonders. Fifty large, 12½" x 17" plates, each a miracle of color sensations. Full technical data for photographers. Contains two extra prints suitable for framing. Boxed. First edition. *Pub. at $20.00* *Only* **6.88**

**1394. THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT.**
Translated and annotated by Richard F. Burton. Profusely illustrated. This is the famous edition of Burton's Arabian Nights regarded as the only complete, authoritative and satisfactory edition. 16 magnificent volumes, 5,000 pages. 6¼" x 9¼". *Privately printed by the Burton Club at $112.00.*
*The 16-volume set,* **44.95**

**P-132. Stuart Davis: PAD #4.**
A merry kaleidoscope of shapes and colors, all woven into a handsome abstract design in red, green, black, blue, gray and buff, and reproduced by silk-screen. 14" x 18¼". *Pub. at $15.00.* *Now* **4.95**

**1272. KING JESUS.**
By Robert Graves. The author has summoned his superb narrative powers, scholarship, prose mastery, wit and his unparalleled ability to recreate the past, to produce a magnificent portrayal of Christ's life on earth, with all of its tragic power and poetry. *Pub. at $4.75.* *Only* **1.98**

**P-124. Marsden Hartley: FLOWER ABSTRACTION.**
A contemporary masterpiece. The powerful forms and pulsating colors of this important and significant modern painting create an unforgettable impact on the beholder. Its yellow, green, black, blue and rose madder tonalities are faithfully reproduced by silk-screen. 28¾" x 23½". *Pub. at $15.00.* *Now* **4.95**

**204. THREE SHORT NOVELS OF COLETTE.**
"Colette's description of the actual physical manifestations of a love affair makes Lady Chatterley seem one-dimensional."—*N.Y. Times.* Three complete novels: *Gigi, Chance Acquaintances, Julie de Carneilhan.* Illustrations. *Pub. at $3.75.* *Only* **1.98**

**1725. THE MIGRATION OF SYMBOLS.**
By Count Goblet d' Alviella. This classic work, the foundation of religious archaeology, is the definitive study of how symbols have influenced different civilizations. *161 illustrations. Pub. at $5.00* *Only* **2.98**

**1386. MERRY-GO-ROUND: La Ronde.**
By Arthur Schnitzler. The famous novel that has captured the imagination of the sophisticated world for more than fifty years. Illustrations by Philip Gough. Introduction by Ilse Barea. *Pub. at $2.75.* *Only* **1.00**

**1452. CHINESE ART.**
By Lubor Hajek. A superbly-illustrated survey of the art of China, beginning with archaic ritual bronzes to the more sophisticated creations of the last century. Text is supplemented by a gallery of 232 gravure plates, 9 in full color, that illustrate masterpieces of sculpture, bronzes, porcelains, ceramics, paintings, etc. This superb collection was photographed by W. Forman and reproduced in a large size for detailed study, 9⅝" x 11½". *Imported.* Text in English. Handsomely boxed. *Pub. at $17.50.* *Only* **9.95**

**1654. THE THREE TRIALS OF OSCAR WILDE.**
Edited by H. M. Hyde. The first complete account of all three of Wilde's trials as well as the opinions of Kraft-Ebing, Block, et al. 416 pages. *Pub. at $5.00.* *Only* **2.98**

**1597. THE CAT IN THE MYSTERIES OF MAGIC AND RELIGION.**
By W. Oldfield Harvey. A fascinating account of the Cat and his role in the History of Mankind. *51 rare illustrations. Pub. at $5.00.* *Only* **2.98**

**1701. WINSTON COLLEGE DICTIONARY.**
*Over 1,000,000 entries—3000 illustrations; some in color. World atlas in color.* 1276 pages. 6¾" x 8⅞". *Thumb-indexed edition. Pub. at $6.00. Special,* **3.98**

**P-175. BULLFIGHT POSTERS.**
These authentic, full-color Bullfight Posters, printed in Spain, offer close-up, peak-action scenes of torero and bull in all the flashing brilliance and dramatic intensity of the Spanish *corrida.* 1¾ feet wide x 3½ feet high. 2 different posters. *Pub. at $5.00.*
*Both only* **1.98**

**413. BEST CARTOONS FROM FRANCE.**
200 sophisticated and lively cartoons on many unconventional subjects, by some of France's cleverest artists. 8½" x 11". *Pub. at $2.95.* *Only* **1.00**

**THE WORLD'S GREATEST NOVELS AS CHOSEN BY W. SOMERSET MAUGHAM**
A great new series of the world's greatest novels, especially chosen, edited and arranged by Somerset Maugham to produce classics in the modern tempo. Every one of these superb novels has been reprinted in a handsome, sturdy format and is 5⅜" x 8½" in size; each one has been beautifully *illustrated in color and in black and white* by a famous artist; *each one is introduced by a brilliant and penetrating critical essay by Maugham himself.*

**1641. WAR AND PEACE—Leo Tolstoy.**
Illus. by I. Franklin Whitman. 741 pages. *Pub. at $3.50.* *Only* **1.49**

**1642. THE BROTHERS KARAMAZOV—Fyodor Dostoevsky.**
Illus. with wood cuts by Louis Hechenbleikner. 783 pages. *Pub. at $3.50.* *Only* **1.49**

**1643. MOBY DICK—Herman Melville.**
Illus. by Anton Otto Fischer. 417 pages. *Pub. at $3.50.* *Only* **1.00**

**863. OLD MAN GORIOT—Honore de Balzac.**
*Illus. by Rafaello Busoni.* 232 pages. *Pub. at $3.50.* *Only* **1.00**

**864. PRIDE AND PREJUDICE—Jane Austen.**
*Illus. by Douglas Gorsline.* 326 pages. *Pub. at $3.50.* *Only* **1.00**

**865. TOM JONES—Henry Fielding.**
*Illus. by Harry Diamond.* 374 pages. *Pub. at $3.50.* *Only* **1.00**

**866. MADAME BOVARY—Gustave Flaubert.**
*Illus. by Ben Stahl.* 295 pages. *Pub. at $3.50.* *Only* **1.00**

**867. DAVID COPPERFIELD — Charles Dickens.**
*Illus. by Everett Shinn.* 423 pages. *Pub. at $3.50.* *Only* **1.00**

**868. WUTHERING HEIGHTS—Emily Bronte.**
*Illus. by Michael.* 523 pages. *Pub. at $3.50.* *Only* **1.00**

**869. THE RED AND THE BLACK—Stendhal**
*Illus. by Fred Vidar.* 328 pages. *Pub. at $3.50.* *Only* **1.00**

**1616. COMPLETE SET OF TEN NOVELS ABOVE.**
*Pub. at $35.00.* *Special,* **9.95**

**1716. FOLIES-BERGERE.**
Over 50 photographs. Paul Derval, manager of the world famous Folies-Bergere for nearly 40 years, tells the full backstage story of the glittering music-hall from its well-draped beginnings in 1869 to its present day eminence as the nudest, naughtiest, most glamorous show on earth. *Pub. at $3.95.* *Only* **1.00**

**P-177. JAPANESE SILK SCROLLS.**
An exquisite pair of silk scrolls by masters of the Ukiyo-Ke school. Each charming figure study has been reproduced by silk-screen directly on silk.
**Scroll I—GEISHA GIRLS IN A GARDEN.**
By Kiyonaga. A lovely pair of beauties in robes of rose, golden-yellow and black, with a stringed instrument at their feet and a bamboo shade and lantern overhead. 35" high x 10" wide.
**Scroll II—TWO GIRLS UNDER UMBRELLA.**
By Koriusai. Gorgeous in their robes of golden yellow and faint violet. The sinuous curves of their bodies are perfectly delineated under their long sweeping robes. 35" high x 10" wide.
*Pub. at $20.00.* *The pair now only* **4.95**

**P-176. TROPICAL SEASCAPES.**
Skies of cerulean-blue, lagoons of ultramarine and green, shores of violet, sienna, brown and rose, and spanking little sailboats of pink, brown, rose and umber—4 gorgeous yachting scenes in glowing watercolors by William Yeiser. Each measures 16½" x 22" and is reproduced with impressive fidelity by collotype. *Pub. at $30.00.* *Only* **2.98**

**58. HSI MEN AND HIS SIX WIVES: CHIN P'ING MEI.**
For almost 400 years sophisticated Chinese readers have enjoyed the lively and not too subtle account of these amorous adventures. Introduction by Arthur Waley. 863 pages. *Pub. at $5.00.* *Only* **2.98**

**FULL COLOR REPRODUCTIONS FROM THE LOUVRE COLLECTION**
**Reduced to only $1 each!**

**P-101. UTRILLO: RUE DE MONTMARTE.**
19" high x 24" wide.
**P-160. KLEE: EGYPTOGRAM.**
15¼" high x 24" wide.
**P-161. CEZANNE: LANDSCAPE WITH BRIDGE.**
20⅛" high x 24¼" wide.
**P-159. CHAGALL: RABBI WITH RED TORAH.**
18" high x 24" wide.
**P-97. CEZANNE: APPLES WITH ORANGES.**
19½" high x 24" wide.
**P-94. VAN GOGH: FIELD AT ARLES.**
20" high x 24" wide.
**P-95. GAUGUIN: LES MEULES.**
24" high x 20" wide.
**P-162. ROUAULT: STUDY OF A CLOWN.**
18½" high x 24" wide.
**P-96. VAN GOGH: SUNFLOWERS.**
20" wide x 24" high.
**P-80. RENOIR: LA LOGE.**
19½" high x 24" wide.
**P-78. LAUTREC: JANE AVRIL DANSANT.**
24" high x 13" wide.
**P-82. PICASSO: LA LISEUSE GRISE.**
14" high x 24" wide.
**P-79. CHAGALL: LES PLUMES EN FLEURS.**
24" high x 17" wide.
**P-83. MONET: TULIPS IN HOLLAND.**
19" high x 24" wide.
**P-100. UTRILLO: LE LAPIN AGILE.**
20" high x 24" wide.
**Only $1 Each—Any 6 for $5**

**1744. JESUS.**
By Charles Guignebert. "There is no book which will give the interested layman a more comprehensive account of what has been written and said about the Life of Jesus and a fairer estimate of conflicting opinion."—Reinhold Niebuhr. 575 pages. *Pub. at $6.00.* *Only* **3.98**

**1871. A RESEARCH IN MARRIAGE.**
By Dr. G. V. Hamilton. *The original* report on the sexual behavior of 100 American couples. 583 pp. *Pub. at $10.00.* *Only* **1.00**

**1870. THOMAS WOLFE AT WASHINGTON SQUARE.**
A handsome 2-vol. boxed set—*Thomas Wolfe at Washington Square* and *The Correspondence of Thomas Wolfe and Homer Andrew Watt.* Both books give revealing glimpses of the novelist in the important years 1924-1930. *Pub. at $10.00.*
*The 2-vol. set only* **4.98**

**P-193. CEREMONIAL PROCESSION.**
A magnificent Han Dynasty Frieze by an unknown master of the 2nd century. It is recreated in silk-screen directly from the stone rubbing of the relief found on a wall of a cave tomb in Hsinchin, China. The dramatic horsemen leading an official in a tasseled chariot are reproduced in the original red pigment of the cave carving. 14½" high x 41¾" wide. *Pub. at $20.00.* *Only* **4.95**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FOTO LUXARDO

*"The Queen of Opera"*

now at the

Metropolitan

# MARIA MENEGHINI CALLAS

*and* on ANGEL

## in a series of great Opera Recordings

*La Scala Series*

**I PURITANI • NORMA • TOSCA**

**MADAMA BUTTERFLY**

**LA FORZA DEL DESTINO**

**CAVALLERIA RUSTICANA**

**PAGLIACCI**

**IL TURCO IN ITALIA**

**AIDA • RIGOLETTO**

CALLAS SINGS LUCIA

*Great Scenes from Lucia Di Lammermoor*

(Have you heard the *Mad Scene?*)

With Giuseppe Di Stefano, Tito Gobbi.
Florence May Festival Recording
conducted by Tullio Serafin.
1-12″ Record Angel 35382

**COMPLETE "LUCIA"**
Two 12″ Records . . . Angel Album 3503 B/L

CALLAS SINGS NORMA

*Highlights from the Opera*

(Have you heard the *Casta Diva?*)

With Ebe Stignani, Mario Filippeschi,
Nicola Rossi-Lemeni.
Orchestra and Chorus of La Scala
conducted by Tullio Serafin.
1-12″ Record Angel 35379

Angel® Records

*Two Aria Albums*

**Callas Portrays Puccini Heroines**

11 arias from 6 operas • *Turandot* • *Manon Lescaut* • *La Bohème* • *Suor Angelica* • *Gianni Schicchi* • *Madama Butterfly* (Angel 35195)

**Callas: Coloratura • Lyric**

Arias from *Adriana Lecouvreur* • *Andrea Chénier* • *La Wally* • *Mefistofele* • *Barber of Seville* • *I Vespri Siciliani* • *Dinorah (Shadow Song)* • *Lakmé (Bell Song)* (Angel 35233)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

## Callas Comes to the Met in "Norma"

A NEW chapter in New York's operatic experience was ushered in with the debut of Maria Meneghini Callas at the Metropolitan's opening performance of "Norma." How long it lasts depends on the whims of a lady notably capricious. How good it will be is apt to be an opera-by-opera affair, but it is guaranteed in any circumstances not to be dull. Together with Feodora Barbieri as Adalgisa, Mario del Monaco as Pollione, and Cesare Siepi as Oroveso, this was a "Norma" to charge the air with an electricity generated in the auditorium, not in the subbasement of the theatre.

For those who have heard Miss Callas elsewhere (as well as on innumerable records) there was a basic curiosity about the marriage of the voice and the house: would they be compatible, or would there be need for a period of trial wedding? A dress rehearsal on the Saturday before left no doubt in this respect: the voice, though not a huge or weighty one, is so well-supported and floated that it is audible at all times, most particularly in the piano and pianissimo effects which Miss Callas delights in giving us. So far as "Norma" is concerned, the singer refuses to force it for volume's sake alone, and it comes clearly to the ear even when she is ringing out a top D at the end of the trio with Adalgisa and Pollione.

The kind of voice, basically, requires some consideration. It is what every great artist's means of communication becomes: an extension of her own personality. That personality is dynamic, highly charged, tigerish, and constantly under discipline. So, too, the voice is dynamically dramatic, produced as though it might be torn from the singer's insides, and presided over with an almost visible concern for every word and note she sings. Nothing is thoughtless, left to chance, or without total purpose.

Factually, Miss Callas cannot afford to perform otherwise, for were she dependent on the pure physical beauty of the sound she produces she would be sung out of sight by many people presently inconspicuous. There are those who say that in the days preceding the famous diet of 1954 there were a texture and ring to the sound that it doesn't have today. It could be so, or it could be merely a self-advertising justification for singers who refuse to diet.

In any case, what Miss Callas has to work with is an organ made in the image of a sound in her ear which demands that it be flexible, far ranging, responsive to a wide variety of inflections and intensities. It is a common analogy to compare voices with instruments—the flute for coloratura; the trumpet for such a braying tenor the Tamagno; the French horn for the rich beauty and creamy smoothness of a Flagstad. In this orchestral gamut, Miss Callas strikes me as possessed of the clarinet timbre, with the same kind of reedy fullness (and a trace of its vibrato), brilliant on top, misty at the bottom, and with the glossy agility of the black woodwind. And she works on it like a woodwind player fingering invisible keys.

With or without consideration for the tensions that must have accompanied her first appearance in a theatre to which she has aspired for a full ten years, her composure in the opening "Casta Diva" was impressive. The sound was edgy and a little shrill in the first ascension, but the artistic purpose was deeper, even more communicative than in Chicago two years ago.

There have been greater performances of this showpiece for the simple reason that the bloom and freshness to give rolling ear appeal to its lovely melodic line is not in strongest supply with Callas. But in most of those instances, a beautiful performance of "Casta Diva" was the beginning and end of the singer's suitability to "Norma." With Callas it is emphatically only the beginning, expressive of one aspect (if an important one) of the character she is creating.

Here, of course, is the essence of what this artist is all about. Her fellow singers, all able ones, were giving performances of various degrees of vocal quality. She was creating a character as emphatically her own as Flagstad's Alceste, or Lehmann's Marschallin, or in another dimension Markova's Giselle. It was something seen whole and consecutive from beginning to end. Reserved in its early aspects, infuriated in those that followed, and finally resigned to the self-sacrifice she must make to regain the esteem she has forfeited with her ill-starred love for Pollione, it finds a vocal tone to match the dramatic need in each mood. This is more than fine singing: it is dramatic portraiture of which the operatic stage has all too little.

As the foregoing may suggest, there was not quite enough of it even on the same stage she was occupying to make for a consistent or wholly satisfying "Norma," supercharged as it was from time to time. Barbieri alone was a different singer from Barbieri with Callas, as were Barbieri and del Monaco when circumstances required them to perform with or without Norma. Consequently, the moments in which an exquisite sense of detail prevailed were rudely succeeded by those in which the loudest top note (for the tenor) or the deepest chest tone (for the mezzo) took precedence over all.

Most particularly, the performance lacked an integrating dramatic design, though the staging by Dino Yannopoulos cared efficiently for the fundamental goings and comings, especially where the choral movements were concerned. However, the sharp, economic gestures of Callas came from another *atelier* than the one in which Barbieri learned her round sweeping movements, not to mention the air-cutting lunges and pokes of del Monaco. In fairness to this richly endowed tenor, it may be said that he is using his powerful resources with more discrimination than in some past times, and the latter phases of the performance, in particular, were expressively managed. But it was all too evident that the applause of the *bravo* shouters was more music to his ears than that composed by Bellini, his delight in the well-tailored negligee he utilized for the scene with Adalgisa and Norma a travesty on the uniform that the moment required.

PERHAPS the sharpest commentary on the kind of "Norma" this was lies in the circumstance that mention of its conductor, Fausto Cleva, can be conservatively reserved for this terminal position. He rose to the occasion with a forceful playing of the overture (after a rousing rendition of the well-sounding new arrangement by Max Rudolf of "The Star Spangled Banner"), then mostly retired from the heated competition onstage. The lack of overall musical design has been indicated previously. Its particulars involve considerable discipline when Kurt Adler's excellent chorus was performing, but a status as accompaniment when the various stars were in ascendance. Not only Bellini but Callas merited more to work against than the pliant, compliant Cleva.

In short, the Metropolitan, thanks to Rudolf Bing, has provided us with a Norma of shining abilities: let us hope, before the sequence has run its

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

course, we shall have a "Norma" of equal lustre.

THE Philharmonic week provided a pair of brief new works by Gardiner Read and Robert Starer, a return to pianistic prominence by Ruth Slenczynska, of prodigy fame, and five playings of the Brahms Fourth Symphony (including one not in Carnegie Hall, but at the United Nations). Both new works as an oddity had the word "giocoso" in the title, though Read's was styled "Toccata giocosa," Starer's "Prelude and Rondo Giocoso." Read's skill in devising odd instrumental effects would have conveyed more had there been some substance to accompany the effects. At present it is an exercise for hi-fi reproduction. Starer (an Israeli citizen of Austrian birth, now teaching at the Juilliard) has considerable fantasy at his command and an individual way of expressing himself. Indeed, on the basis of this eight-minute piece he can be described as a composer rather than a mere orchestrator, for it has that kind of compositional logic and organic growth.

Performance No. 2 of the Brahms No. 4 was solid, secure, and typical of Mitropoulos's best manner in the idiom. It had an architectural facade of granitic grey, with not much etching on the surface to relieve the plainness of it all. Miss Slenczynska proved a veritable reproduction of the "Little Ruthie" of other days. Her features are recognizably the same, her keyboard approach still in terms of execution, with a tone now of remarkably large dimensions. However, the projection of musical meaning is something of an afterthought. "As the twig is bent, so will the tree incline" is an inescapable maxim, in music as elsewhere. The surefingered execution was insufficiently colored, the insistence on bravura too little refined by poetic impulse for Chopin's F minor Concerto.

A vocal group new to New York but not unknown to London had a warm reception in Town Hall from an audience clearly alerted to what the Golden Age Singers had to offer. Not since the best days of the English Singers have we heard such vocal ensemble and musicianly intelligence in the literature of Weelkes, Wilbye, Orlando Gibbons, Orlando di Lassus, Monteverdi, *et al.* Unostentatiously directed by Margaret Field-Hyde, who sings the first soprano parts, the quintet performed with practiced ease and an obvious affection for its chosen literature. Here is the kind of musical performance that cannot be manufactured to formula but can only grow in such fertile soil as England provides.

—IRVING KOLODIN.

**MID-MONTH RECORDINGS**

# THE ABC OF THE NEW JAZZ

Gerry Mulligan—"austere discipline of Hindemith."

—*Herman Leonard.*

By JOHN MEHEGAN, *well-known jazz pianist and composer.*

IN THE short space of some fifteen years progressive jazz has brought to the world some of the most exciting sounds since Stravinsky's "Rite of Spring." We now hear discussions by learned scholars and musicologists of a "burgeoning art form," "counterpoint," "influences," and "new heights of creative expression comparable to the seventeenth-century contrapuntalists."

Concerts in staid citadels of music are the order of the day; jazz musicians today discuss their European tours as jazz men twenty years ago talked of club dates and one-night stands. Jazz is now taught in many of the leading universities and music schools in either lecture or performance courses. Offbeat TV shows such as "Omnibus" find jazz a fitting subject for an hour-long study; concerts in open-air amphitheatres attract avid throngs in the thousands. What does this all mean? Where is it going? What happened to the jitterbug who thrilled to Benny Goodman and how about the "two-beat" fan who liked to go to Condon's once a month and tie one on to the strains of "When the Saints Go Marching In?"

Many a died-in-the-wool jazz fan has looked about him and said "What happened?" Well, plenty happened; not only to musicians but of course to their audience—the listeners. The old victrola has evolved into a hi-fi system with coaxial speakers, and with enough power to blast all the windows in the house. In the record library of any present-day jazz fan you will find Brubeck just beyond Bartok and Mulligan down below near Monteverdi. What happened? Well, first of all, twenty years ago jazz was something to do something to—usually dancing. It was what the scholars call a functional folk music. When you heard your favorite band you didn't go to a "concert," you went to a "dance." You might stand around and watch a while but the real business of the evening was to dance. Of course, there were theatre dates but even then there was the usual spate of third rate acts for which the band played, plus a movie. Every band had two vocalists, a pretty girl and a collar-ad boy, who struggled with four reeds, five brass, and a drummer wholly intent upon "pushing" the band (and the vocalist) right through a wall.

Then, in 1938, Benny Goodman gave a concert at Carnegie Hall. This was not the first jazz concert but it was a memorable one because it signalled the end of an era. Shortly after came the war and the draft. Big band business took a nose dive and band leaders gave up the fight. Thus, the era of the vacuum-filling vocalist was ushered in. Frank Sinatra was, and probably remains, the key figure of this period, which lasted from 1940 to the present day, although in the late Forties this trend began to lose much of its significance. But what of jazz?

Around 1939 and 1940 there began a revolutionary movement in jazz, from which eventually progressive jazz evolved. The revolution centered about the very core of jazz—the beat. The musicians associated with this movement felt that the time-honored "dance beat" of jazz with the accented second and fourth beats which gave a dancer a "lift" was too restrictive; it prevented the free-flowing expression of melodic ideas these musicians were more and more coming to hear not only in Stravinsky, but even in Bach. In other words, the musician declared his freedom from the dancer and at this point jazz ceased to be folk music and became a struggling art form.

The leaders of what became known

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

successively as rebop, bebop, bop, and finally progressive jazz were Charlie Parker, Dizzy Gillespie and Bud Powell. There were many others who contributed to this movement but these were the giants. Parker, in particular, was the guiding genius of this upheaval.

The American jazz public knew nothing of this until the middle 1940s when influences of the movement began to be heard in the big bands of Stan Kenton and Woody Herman and also in the George Shearing quintet. As is often the case, the innovators were not able to consolidate their advances and present an integrated artistic product to the American public.

Up to this point New York had been the scene of the new developments. But the geographic pendulum suddenly swung around and rumors began to circulate among musicians of a West Coast movement centered around Los Angeles and San Francisco. Dave Brubeck emerged as the early leader of this movement; later Shorty Rogers and Gerry Mulligan gave the new trend added impetus.

DRAWING heavily upon the innovations created on the East Coast by Parker and other experimentalists such as Lennie Tristano and Horace Silver, the West Coast men were finally able to cast these new ideas into a mold which could be understood not only by the *aficionados* but also by thousands not thought of as a part of the traditional jazz audience. A strange thing happened: all normal categories of jazz versus non-jazz completely disappeared. Jazz fans who for years had followed Dixieland and swing with unremitted devotion hated Brubeck's music and would have no part of it; on the other hand, people who never cared for jazz found themselves buying the latest West Coast releases and trudging faithfully to jazz concerts. What had happened was this: Any new art form must possess two basic qualities—content and form. In other words, something new to say and an effective way of saying it. The East Coast contributed the content, the West Coast the form.

For all the revolutionary changes in jazz in the past fifteen years, there have been equal revolutionary changes in the demand on the listener. First of all, one cannot do anything *to* progressive jazz except *listen* to it. The jazz musician plays the melody of a standard Gershwin or Rodgers and Hart tune and then improvises on the chords or "changes" of the piece within his own musical and technical limits. The jazz man is a *composer* using simple folk material and bringing an esthetic design to these materials somewhat as Beethoven or Brahms brought artistic grandeur to a simple peasant air. This is the creative drive of all musicians; this is the heartbeat of all music from the choral chanting in Euripides's "Orestes" to Gerry Mulligan "blowing" on the "changes" of "Laura." *The fun of listening to jazz lies in the listener's abilities to match the melody of the tune against the improviser's variations of it.* One aspect of early East Coast jazz which prevented its acceptance by larger audiences was the constant creation of "originals" which left the average listener nothing to relate to. This has largely been abandoned by the West Coast, and present-day East Coast, musicians who are willing to give the listener a break by signifying a familiar melody at the start of their improvisation.

On a broader level (as it has done so often in the past) jazz has turned to classical forms for inspiration. Just as the early New Orleans musicians adapted the forms of the French marching bands the Progressives turned to two sources—Bach and Handel (Neo-Classic); Stravinsky and Hindemith (Modernists).

The utilization of these materials has varied from school to school (East Coast jazz men have shown a preference for the Stravinsky-Bartok concepts; West Coast men, particularly Mulligan, have preferred the more austere discipline of Hindemith) but generally, the tendency has been that of adapting Bachian bass-lines and superimposing modern mannerisms above them.

What has evolved from this is a new jazz technique of writing contrapuntal lines in the same manner that a serious composer would approach the problem of writing a string quartet. At a time when serious music seems to have reached an insoluble crisis with the developments of Schoenberg and Berg, serious music lovers who never before cared for jazz are attracted by the vitality and freshness of this new sound.

In this fruitful (for jazz) exchange of ideas, jazz has some place to go since it has hardly touched upon the vast world of sound created by Bartok and Schoenberg. Whether jazz will be able to absorb these new materials is a critical question since jazz has always been and still is a music rooted in tonality (a definite key feeling).

The utilization of these atonal (no key feeling) materials will constantly occur in the next few years and may very well be the determining factor in the future of jazz.

Unfortunately, the reversal of roles (jazz to serious music) has not been as redeeming for the simple reason that the very quality of jazz which is its most exciting aspect (the 4/4 beat) becomes restrictive and cumbersome when cast into classical molds. Furthermore, what of the improvisational problem, since this is also basic to a jazz feeling?

THESE are probably not insurmountable problems, but they certainly will challenge the classical composer in his search for new, malleable materials.

Listening to progressive jazz is probably like falling in love at sixteen with the most wonderful girl in the world. At twenty-one she is not quite so wonderful or perhaps even more wonderful—it's very confusing—at least she is not the same girl. But, after all, there's no reason why she should be.

Shop around and see if some one of the progressives doesn't give you a new lease on musical life. Here is a helpful guide to the various schools and their outstanding representatives:

**MODERATE PROGRESSIVES**

**Marian MacPartland Trio**—Savoy 12004.
**Billy Taylor Trio**—"Town Hall Concert," Prestige 194; "Touch of Taylor," Prestige 7001.
**George Shearing Trio**—Savoy 12016.
**Errol Garner**—"Caravan," CL 535; "Concert by the Sea," CL 883.

**PROGRESSIVES**

**Modern Jazz Quartet**—"Fontessa," Atlantic 1231; "Concorde," Prestige 7005.
**Gerry Mulligan**—"Tentette," Capitol T-691; Pacific Jazz 2; Pacific Jazz 10; "Paris Concert," Pacific Jazz 1210.
**Hampton Hawes**—Contemporary 3505.
**Horace Silver**—Bluenote 1518.
**Thelonius Monk**—Bluenote 1510; Riverside RLP 12-209.
**Miles Davis**—Capitol H 459; Debut 120; Prestige 7054.
**Charlie Parker**—Savoy 12000-12001-12009-12014.
**Dizzy Gillespie**—Savoy 12020.
**Bud Powell**—Bluenote 1503; Bluenote 1504; "Jazz at Massey Hall," Debut 2-3-4.
**Shorty Rogers**—Atlantic 1212; "Shorty and His Giants," Victor LPM 1195.
**Chico Hamilton**—Pacific Jazz 1209; Pacific Jazz 1216.
**Dave Brubeck Quartet**—"Jazz at Oberlin," Fantasy 3-11; "Jazz Goes to College," CL 566.
**Oscar Peterson**—"Oscar Peterson Collates #2," Clef MGC-127; "Oscar Peterson Plays Ellington," Clef 606.
**Astaire Story**—Clef 1001-2-3-4.
**Don Elliott Quartet**—ABC Paramount 106; Riverside RLP 12-218.

**EXPERIMENTAL GROUPS**

**Charles Mingus**—"Pithecanthropus Erectus," Atlantic 1237; Debut DEB-123.
**Shelly Manne**—Contemporary 2511.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Recordings Reports: Jazz on LPs

| PERFORMER, CONTENTS, DATA | REPORT |
|---|---|
| Introducing Kenny Burrell. Blue Note 1523, $4.98. | The best thing about this record is not so much the man it features as the men who support him. Burrell, a twenty-five-year-old from Detroit, plays a husky, competent guitar (there are almost as many proficient guitarists around now as pianists), and with him are Tommy Flanagan, a pianist in the moving, agile vein of Hank Jones, Paul Chambers, Kenny Clarke, and Candido. Flanagan is excellent throughout, and Chambers takes a stunning arco solo on "Blues for Skeeter." The high point, however, is "Rhythmorama," a six and a half minute duet between Clarke and Candido which is, in its variety, shadings, cross rhythms, and sheer exuberance, matchless drumming. Two standards and five originals. Recommended. |
| We Just Couldn't Say Goodbye: The Barbara Carroll Trio. Victor LPM-1296, $3.98. | Miss Carroll has, in keen balance, taste, a sense of humor, imagination, and a good technique, and as a result has become one of the best pianists in jazz. She prefers short, delicate, subtle frameworks, rather than the boggy meadows so many jazz soloists wander over today, and within that wise scope she often produces solos, or entire pieces, that are near perfection. ("Cherry Point" and "Royal Garden Blues.") J. Shulman is on bass, and J. Petti drums. |
| Coast Concert: Bobby Hackett and His Jazz Band. Capitol T 692, $3.98. | A well-conceived, well-executed, and highly spirited dixieland session made in one night about a year ago in Los Angeles. Hackett, who is in strong form here, has M. Matlock, Abe Lincoln, J. Teagarden, N. Lamare, D. Owens, P. Stephens, and N. Fatool with him, and there are nine standards. Teagarden proves again that he is still a master jazzman, and Matlock is not far behind. Nick Fatool takes a four-bar break at the end of "Big Butter and Egg Man" that equals any ever recorded. |
| Jazz in Four Colors: The Lou Levy Quartet. Victor LPM 1319, $3.98. | Levy, Stan Levey, Leroy Vinnegar, and Larry Bunker (vibraphone). The nine standards and one original are, without exception, swinging, smooth, structured, and, unfortunately, almost entirely pallid. |
| Modern Jazz With Dixieland Roots: Don Stratton. ABC-Paramount ABC-118, $3.98 | The two different groups here (Stratton, J. Williams, D. Hafer, C. Andrus, K. Kiffe and Stratton, P. Sunkel, D. McKenna, Andrus, and Kiffe) bounce their way—modern-style—through four originals and six standards, most of which are dixieland-associated tunes or sly derivations thereof. Not much is proved, except that Sunkel is more than an ordinary composer-arranger, and Hafer a fine Lester Young admirer. Interesting. |
| The Whole Town's Talking about the Jones Boys. Period SPL 1210, $4.98. | Six unrelated Joneses—Thad, Reunald, Quincy, Jimmy, Eddie, and Jo. On about half of the four originals and six standards Reunald joins Thad in ensemble (he solos on one) and on one number Quincy takes a fluent fluegelhorn solo. Pleasures abound: Thad Jones' majestic, superbly structured trumpeting; Jimmy Jones' piano, here both chordal and single-note; and Jo Jones' drumming, particularly in a short solo ("The Jones Bash"), achieved with a bare hand and a wire brush. The mood varies from the shouting uptempo "Bash" to a couple of slow ballads, and the solos are uniformly energetic. Highly recommended. |
| Gil Mellé: Patterns in Jazz. Blue Note 1517, $4.98. | Mellé, now a baritone saxophonist, is a genuinely gifted composer-arranger (rich, fresh textures, new forms, good melodic lines), and an adept instrumentalist. Here, in company with E. Bert (three sides only), J. Cinderella, O. Pettiford, and Ed Thigpen, he has worked up pleasantly textured weavings and four originals, all of which are handled with a lot less affectation than has sometimes been the case in the past; the soloists respond accordingly. Mellé himself comes through here as a firm, if still limited, improviser. Two standards, as well. |
| Jimmy Raney; Featuring Bobby Brookmeyer. ABC-Paramount ABC-129, $3.98. | Raney and Brookmeyer have proved their mutual sensibilities before on records, and this is no exception. Raney is perhaps the most subtle of modern guitarists, and Brookmeyer, a valve trombonist, has unlimited ideas as well as a perfect technique. T. Kotick and O. Johnson are on all the sides and Hank Jones and D. Katz split the three originals and five standards. Katz improves wonderfully, and Jones is impeccable, as usual. Recommended. |
| The Rhythm Section: Milt Hinton, Barry Galbraith, Hank Jones, and Osie Johnson. Epic LN 3271, $3.98. | A wholly relaxed undertaking spotting four of the most able rhythm section men—and soloists—presently in jazz. Each man is more or less featured on three tunes (seven originals and five standards), but there is plenty of solo space for all. No one is outstanding and all are excellent. The notes, by Burt Korall, are full of hoopla. |
| I Play Trombone: Frank Rosolino. Bethlehem BCP 26, $3.98. | Rosolino, a first-rank modern trombonist, has enormous technique (which, however, he controls), fine tone, zest, a full sense of dynamics, and jazz feeling. The settings here (Sonny Clark, W. Middlebrooks, and Stan Levey are also on hand) are unusually well paced and imaginative. Rosolino uses a mute on four tunes (there are three originals and three standards), and a tent-renting open horn on the rest. Listen, particularly, to the ingratiating "Doxy," a Sonny Rollins tune. |
| Ralph Sutton: Backroom Piano. Down Home MG D-4, $3.98. | Sutton, who is thirty-four, has long been associated, in one way or another, with Eddie Condon, and he is one of the soundest early-traditional jazz pianists around. His style is full of Waller and Jelly Roll and he can also turn a rag with all the fleetness and delicacy that form requires. There are fourteen standards, including several rags and several Morton tunes. |
| Accent on Tenor: Lucky Thompson. Urania UJLP 1206, $3.98.<br><br>Lucky Thompson, featuring Oscar Pettiford, Vol. 1. ABC-Paramount ABC-111, $3.98. | The first record features Thompson with J. Hamilton, B. Taylor, O. Pettiford, and O. Johnson, and the second with two groups, one of which has J. Cleveland, H. Jones, Pettiford, and Johnson, and the other simply Pettiford and Skeeter Best. There are four originals and one standard on the first, and eight originals on the second. Thompson, now thirty-two, is unique among tenor saxophonists. Although he stems rather strongly from the Hawkins-Webster-Byas tradition, he has also pioneered by incorporating into his style elements of the so-called hard-bop technique (little vibrato, staccato runs, an aggressive tone, many notes). The amalgamation doesn't always function (on the first record he is frequently all Hawkins), but when it does, Thompson is peerless. He has, too, the sort of direct, yet veiled, sense of emotion one finds in Webster and Herschel Evans, and this comes through beautifully on the trio side of the second record, which is the best of the lot. —WHITNEY BALLIETT. |

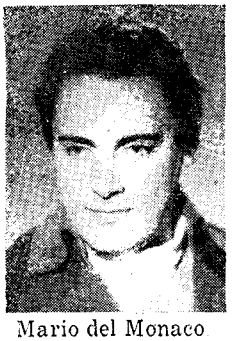
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# the GREATEST VOICES IN THE WORLD ARE ON

# LONDON®

TRUE HIGH ffrr FIDELITY

## LONG-PLAYING RECORDS


Mario del Monaco

Renata Tebaldi

Giuseppe di Stefano

Kirsten Flagstad

Cesare Siepi

Giulietta Simionato

Ettore Bastianini

Hilde Gueden

Fernando Corena

Lisa della Casa

Virginia Zeani

George London

Inge Borkh

Anita Cerquetti

Jerome Hines

Giorgio Tozzi

Recent Issue In the London Operatic Tradition

Verdi **IL TROVATORE**

Leonora ..... Renata Tebaldi
Manrico ..... Mario del Monaco
Azucena ..... Giulietta Simionato
Di Luna ..... Ugo Savarese
Ferrando ..... Giorgio Tozzi
Ines ..... Luisa Maragliano
Ruiz / Messenger ..... Athos Cesarini
Old Gypsy ..... Antonio Balbi

CHORUS OF MAGGIO MUSICALE FIORENTINO (Director: Andrea Morosini)
L'ORCHESTRE DE LA SUISSE ROMANDE (Conductor: Alberto Erede)

XLLA-50 Free Complete Vocal Score, Elaborately Packaged 3—12″ $14.94


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# 4 P.M. Sunday Exactly!

"THE BULLFIGHT is the only thing in Spain that begins on time. 'A los toros!' friends exuberantly shout at mid-afternoon 'To the bulls!'. And at exactly 4 P.M. Sunday afternoon the first spine-tingling pasodoble—the music of the bullfight—is heard."

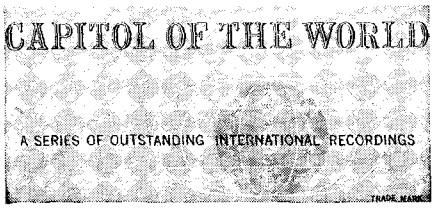
So writes Barnaby Conrad, foremost authority on the bullfight, in the handsomely illustrated article included in CAPITOL OF THE WORLD'S great new album of bullfight music, "Sunday in Spain" (No. 10022).

Capitol brings you from Madrid the largest orchestra ever to record *pasodobles* in Spain: the great 88-member *Banda de Madrid*, in 12 of their most famous *pasodobles*.

* * *

LONDON AT NIGHT. A walk along the brooding Thames, the sensual feel of fog, the whisper of a woman's voice. Put to liquid music that's "In London, In Love...," CAPITOL OF THE WORLD'S romantic new album recorded in London by Continental-star Norrie Paramor and orchestra (No. 10025).

**Other CAPITOL OF THE WORLD albums include:**
AUTUMN IN ROME No. 10027
MUSIC OF THE AUSTRIAN ALPS No. 10016
KASONGO! (Modern Music—Belgian Congo) No. 10005





# THE JAZZ BOOKSHELF

## STEARNS'S MAJOR STUDY

WHAT, one may wonder, is the point of still another book about jazz? Aside from commercial considerations, there would seem to be several reasons for the spate of jazz publications. There is the fascination of historical vignettes, personalities, and anecdotes, and we have just had a large collection of them, for instance, in "Eddie Condon's Treasury of Jazz." Then there is the desire to establish some large philosophical thesis about the music, and in "The Heart of Jazz" Dr. William Grossman and Jack Farrell have recently maintained that modern jazz, reflecting our general cultural situation, has lost the "Judeo-Christian" religious fervor which was to be heard in the playing of the early New Orleans bands. Also, there is the wish to expound the stylistic and expressive intricacies which have become so conspicuous in latter-day jazz playing. In this field, the outstanding work is the recent "Jazz: Its Evolution and Essence" by the French critic, André Hodeir.

In **"The Story of Jazz"** (Oxford, $5.75) Marshall Stearns attempts nothing less than a map of the whole jazz labyrinth. It is a brave task, considering the complexity of the scene and the rate at which it alters, and this reviewer thinks he has done an admirable job. It will not rejoice those who have an hysterical, or even an exclusive, addiction to one phase of jazz or another. Dr. Stearns is a level-headed Associate Professor of Medieval Literature in Hunter College in New York City and, as the wayward trends of American life would have it, the executive director of the Institute of Jazz Studies in New York. He is not a doctrinaire jazzbo; he has loved much jazz mastery from New Orleans to the New York advance guard. His approach is academic in the best sense of the word—intelligent, inquiring, scrupulous, broadly receptive. He gives respectful attention to those schools of thought which stress the sociological aspects of jazz (it is "a music of protest," etc.). But Stearns's own approach is formal. He writes for the layman; he is not a musicologist (for that, one can turn to Andre Hodéir). And, finally, while Stearns has studied jazz in the study, he has also lived intimately with it on location. Within the year, for example, he traveled with Dizzy Gillespie's ambassadorial troupe to the Near and Middle East, where Gillespie delighted hosts of people who had never heard a jazz band and even performed for a suitably sedated cobra.

"The Story of Jazz" begins with an unusually long section of 150 pages on the musical preamble to the Jazz Age, dated as beginning in 1917 (with the first records of the Original Dixieland Jazz Band). Stearns is excellent on the West African and West Indian influences, in which one great element was the tribal culture of Dahomey whose religion of *vodun* (voodoo) was transplanted to Haiti and apparently showed itself in the slave dances of Congo Square in New Orleans.

Stearns and other investigators help to convince this reader that the essential African contribution to jazz which is still central in the modern forms is the genius for suspended rhythm. Stearns talks informatively and amusingly of this rhythm in a comparison between the boogie-woogie piano playing of José Iturbi and the late Pine Top Smith:

"Iturbi maintains a strict tempo which is frequently overshadowed by his melodic and harmonic effects. By way of redressing the balance, he plays the occasional and elementary syncopations very loudly. The effect is rather tense and unrelaxed . . . The crux of the matter is that Pine Top creates his easy, flowing style by *complicating the rhythm.* He does this by means of 'rhythmic suspensions,' that is by subdividing the usual stresses into many unusual accents that carry over, around and about the basic beat . . . The analogy of stepping stones across a brook is helpful here—the more stepping stones there are, the easier it is to cross the brook in your own style. With his four undeviating accents to the bar, Iturbi permits only a 'regulation' march on his four rhythmic stepping stones. But Pine

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Top . . . not only permits but also persuades the listener to dance across the brook (on a variety of stepping stones) in any way that he may please."

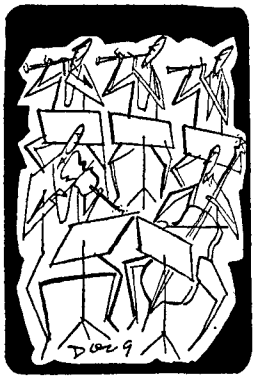
The joining of such rhythms with Western melodic and harmonic procedures is the basic history of Afro-American music from work songs, blues, minstrelsy, spirituals, and ragtime to jazz. It would also seem that Africa may originally have inspired the pervasive blues tonality which characterizes the whole. In his extended historical sections, Stearns singles out and relates key jazz figures. He does not clutter his pages with unmanageable numbers of names. He winds up with clear passages on the structure of jazz, and with a balanced consideration of the sociological background. He thinks the whole subject deserves a great deal more adult enthusiasm and study than it has yet received. He has made his own strong contribution.

—Wilder Hobson.

## EDDIE CONDON'S GUEST BOOK

WHETHER is has to do with several generations of pure Irish ancestry or not, Eddie Condon's talents as a host have kept him active, and solvent, longer perhaps than might have been the case had he been forced to rely wholly on his talents as a player of the jazz guitar. First there were the famous concerts in New York's Town Hall, which he emc'ed with such elan that the backstage areas still carry the imprint of trumpet mutes and sax cases preserved in pure alcohol; then there were the broadcasts for the army during the war, and, in natural sequence, the opening of his own club on East 3rd Street, where his clients are now legion. It was only a matter of time before he would extend his talents to hosting at the literary board, as he has in a wonderfully readable volume entitled **"Eddie Condon's Treasury of Jazz"** (Dial Press, $5).

As host, with the assistance of Richard Gehman, Condon has ex-




JUST OUT! COMPLETELY REVISED EDITION
CONTAINS ALL THE LATEST ADVANCES IN HI-FI

NOW...enjoy the very finest recorded music in your own home... at the lowest possible cost!

THE *Saturday Review*
HOME BOOK OF RECORDED MUSIC AND SOUND REPRODUCTION

By Irving Kolodin, Edward Tatnall Canby, C. G. Burke

Here, in this new, up-to-the-minute edition of America's most complete, authoritative guide to home music reproduction and record collecting, you will find specific advice by experts on —

- which home equipment is best
- where to buy the best equipment
- how to put together your own High-Fidelity radio-phonograph, at lowest cost —no technical experience needed!
- how to connect and set up your own speaker
- how to avoid expensive mistakes and repairs
- how to tell which of several recordings is the best, technically and musically

The last word on High-Fidelity equipment and recording techniques, the book is divided into three fascinating sections, each written by an acknowledged expert in the field —

**IRVING KOLODIN,** editor of *The Saturday Review's* Recording Section, tells how you may sharpen your critical faculties. His new list of recommended recordings is a highlight of this authoritative book.

Improvements and inventions in recording techniques are described by **EDWARD TATNALL CANBY,** whose weekly broadcasts and columns in various music and technical magazines have won him a wide following.

How to select recording equipment is described by the well-known hi-fi expert, **C. G. BURKE,** who makes specific recommendations for your greatest satisfaction and enjoyment.

Whether you have collected records for years, or want to build your own Hi-Fi system, or are just discovering the wonderful hobby of record collecting, you will find the recommendations by these experts as stimulating as they are practical and money-saving. Illustrated with diagrams and photographs of the latest reproducing equipment, this is a book you will want to own, read and refer to many times.

***ENTHUSIASTIC PRAISE*** **greeted the first edition of *The Saturday Review* HOME BOOK OF RECORDED MUSIC AND SOUND REPRODUCTION. Now even better, completely revised and brought up-to-the-minute, the new edition is a "must" for every record collector — and every music lover!**

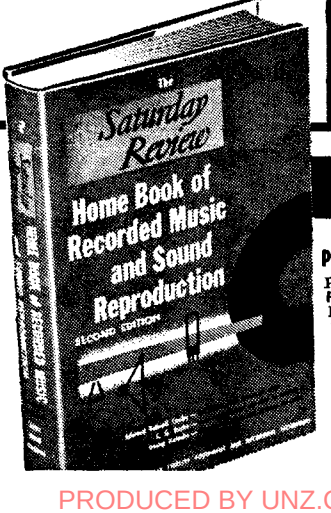
"This is the 'hi-fi' book to top all 'hi-fi' books . . . excellently done, with sharp wit and keen analysis giving a tang to a mine of first-rate information." — *New Orleans Times-Picayune-States*

"One of the best books to be published on a form of entertainment that is growing more popular every day . . . It is a technical book for the layman, and a good one." — *Boston Herald*

"All in all, this book offers solid fare for the collector who likes to talk records as well as to hear them." — *N. Y. Herald Tribune*

"The music lover and the high-fidelity fan should find much of interest in this compact and fact-filled handbook." — *Radio & Television News*

"If you already are interested in recordings, this volume will be a money-saving guide. If you are not, the book will certainly convert you, with pleasure and profit from now to eternity." — *Chicago Tribune*




ORDER YOUR COPY NOW — ONLY $4.95
EXAMINE THIS BOOK 10 DAYS FREE!

PRENTICE-HALL, INC., Dept. 5801 L-2, Englewood Cliffs, New Jersey

Please send me for 10 days' free examination a copy of The Saturday Review HOME BOOK OF RECORDED MUSIC AND SOUND REPRODUCTION. At the end of 10 days I agree to send check or money order for $4.95 plus postage, or return the book postpaid.

Name.....

Address.....

City.....Zone.....State.....

SAVE! Send $4.95 with this coupon, and we will pay shipping charges. Same return privilege — if you are not thoroughly satisfied.


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For Modern Sound and Performance It's

EmArcy JAZZ

Fabulous "In The Land Of Hi Fi" Series

Patti Page
In The Land Of Hi Fi
MG 36074

"Cannonball" Adderley
In The Land Of Hi Fi
MG 36077

Dinah Washington
In The Land Of Hi Fi
MG 36073

Georgie Auld
In The Land Of Hi Fi
MG 36060

Sarah Vaughan
In The Land Of Hi Fi
MG 36058

HIGH FIDELITY JAZZ EmArcy

Mercury RECORDS

ercised the nominal prerogative in such matters by limiting the company to those who see things as he does. However, Condon can see the subject of jazz from as many aspects as the life in it he has led, which has been varied; and his tolerance is indicated by the hospitality provided for an excerpt from Artie Shaw's "Trouble with Cinderella." Eddie has been tart about Art on more than one occasion, but Shaw's word-picture of how a band, having finished an evening's work, goes about running down new arrangements and preserving its aspiration to the higher things of the business is the best such word-picture available, so here it is.

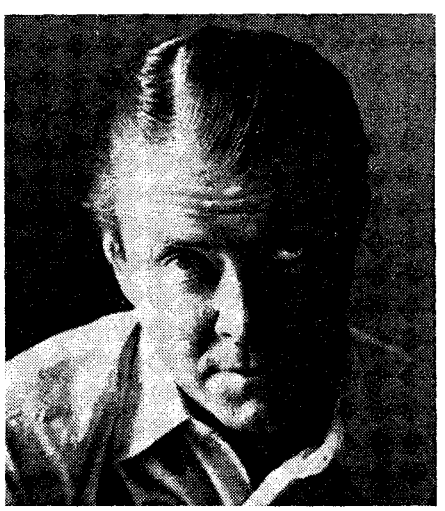
If the limitations are Condon-determined—and an anthology which includes such contributors as Nat Hentoff, Gilbert Millstein, Whitney Balliett, John Crosby, George Avakian, George Frazier, Carlton Brown, Leonard Feather, Marshall Stearns, John Hammond, George Simon, Richard English, and Maurice Zolotow has scarcely followed any party line—the contents are also guaranteed to be Condon-tested. That is to say, they are pieces that make sense about a frequently nonsensical subject, they are free of bunk and theoretical gibberish, they address the matters with which they are concerned (whether Dizzy Gillespie, the Duke, "The Jazz Cult," Milt Gabler, or Count Basie) with a finger-in-the-eye-directness.

Of the nearly 500 pages, 176 are devoted to two sections bearing the title "Eddie and the Music" and "Some Friends of Eddie's." In the former are essays by Condon (with comments by his wife), Ernest Borneman, Nat Hentoff, and Messrs. Millstein, Balliett, and Crosby, which might be summed up in the anecdote about the trumpet playing Wild Bill Davison, who was asked, in a scholarly way, "When you start on a trumpet solo, what do you think about?" "Man," said Mr. Davison, "I don't think about *nothin'*. I just blow." Condon, as it may be noted, has no regard for the hollow-log-floating-down-the-Mississippi school of jazz pundits. He is, in fact, allergic to pundits of whatever sort. He believes the best lecturer on jazz is the man with an instrument in his hand, even if he nowhere says so in just so many words.

Section II brings together a miscellany of pieces about men with whom the Condon career is identified: Bix Beiderbecke (an opportunity for reminding today's readers of the rare writing talents of the late Otis Ferguson, who died as a volunteer seaman in the Merchant Marine during the war), "Fats" Waller, Lee Wiley, the great drummer and solid musical citizen Dave Tough, Pee Wee Russell, and Turk Murphy (of whose music Eddie writes: "You don't have to be an authority to know it's less than modern").

The remaining sections of the book do not have quite the same personal touch, but Condon has amended handsomely by writing little introductions which sometimes wag the pieces, like the tail of a very large dog. Thus, his pen picture of John Hammond, as lead to the latter's expressive "Twenty Years of Count Basie," gives a great deal of Hammond in very little space. Recalling his appearance on the jazz scene in the late 1920s, Condon writes: "He had a stir trim and unlimited enthusiasm." And, lest that seems unkind, he follows it thus: "We didn't understand him, but he understood us." And Hammond's long, illustrious, if erratic, career could hardly have handsomer endorsement than Condon's "I don't believe another soul, the NAACP officials included, has done as much for the Negro in America—not just the Negro musician but the Negro, period."

In a spirit of live and let live, Condon and Gehmann have appended to the factual and the nostalgic and the reminiscent a section devoted to the fictional and the invented. Some of the inventions, such as James Jones's "The King," are related to known facts of jazz history, but the best of them (the reader is free to make his own choice among the works of Shelby Foote, Clellon Holmes, Gerald Kersh, etc.) do not have the force or humor that comes and goes in the narrative pieces. Men who live, and sometimes die, for the kind of music they believe in are stronger characters than those so far dreamed up by the fictioneers. Who, for example, could have invented Condon but God? This is his book, and it's a good one. —Irving Kolodin.



Eddie Condon—"wonderfully readable."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# BOLSHOI BALLET IN LONDON

The Bolshoi's "Giselle," Act I (Raïssa Struchkova as Giselle).

By FERNAU HALL

IT IS doubtful if any previous visiting company stirred up such general excitement in London: certainly none had such a publicity prelude. A month beforehand there was the Great Queue Story, with people sleeping outside Covent Garden Opera House for three nights, that being the ~~only~~ way of making sure of tickets. Then came the imbroglio over Nina and the hats, leading to "cancellation" of the Bolshoi visit on the grounds that the dancers feared for their safety in London. This was cleared up at the last moment, but no one could be certain that preparations could be speeded up enough for the season to open as planned. But on October 3, dead on time, a gorgeous wine-red and gold-embroidered curtain parted to reveal Ulanova-Juliet, Romeo, and Friar Lawrence posed in a Victorian *tableau vivant*, as prologue to the most famous of Soviet ballets.

Under the circumstances almost anything was bound to get a warm reception. In fact, enthusiasm grew and grew during the evening, and there was a tremendous ovation at the end. Next morning the critics were almost unanimous in the highest praise; defects that might have been severely criticized in a home-grown production were either ignored or treated as features of a quite different type of art, not to be judged by familiar standards.

In some ways the enthusiasm was quite justified. Ulanova turned out to be not only a great dancer but also (something not apparent from the films) a great actress, and in fact all the company acted with full-blooded intensity that was a pleasant contrast to much of the work of the Sadlers Wells Ballet. The production moved in a carefully planned way through thirteen changes of scene, with very elaborate crowd scenes and a number of well-staged and exciting fights; there were highly theatrical processions using the full depth of the stage (not to mention the stage bridges) in a way quite unfamiliar at Covent Garden; and the story was worked out with meticulous attention to the detail of Shakespeare's text, scene by scene and even at times line by line.

But it was not ballet: dancing played only a small and relatively unimportant part in this colossal production, lasting (with two half-hour intervals) almost four hours. Every now and again a point was reached when one expected sub-titles to flash on the screen, or the central figure to burst into song: instead, this figure was likely to make some vague gesture (such as a nod of the head or a clenched fist), which would have been incomprehensible if one did not know the story. It was obvious that the choreographer, Leonid Lavrovsky, had been attempting to put into practice many of the ideals of Fokine: abolition of conventional mime, simplicity, merging of mime and dancing, and so on. Also, he was obviously desperately sincere. The trouble was that he worked without any apparent knowledge of the great achievements of Fokine, Massine, Tudor and others of the century in extending the range of expression in dancing. Just as in the most conventional ballets of the second half of the nineteenth century, the dancing in "Romeo and Juliet" consisted of neutral, decorative *enchainements* of a few classroom steps. Juliet used only about five of the most common steps, together with lifts, for the entire ballet, and there was little or nothing to distinguish her dancing when expressing passionate love from her dance movements in fear, sadness, or any other mood.

Ulanova was obviously suffering from tiredness at the première, but two nights later she showed conclusively that the praises showered on her by Russians and visiting firemen were quite justified. Here was a St. Petersburg ballerina in direct line of succession from other great St. Petersburg ballerinas, such as Pavlova, Karsavina, and Spessivtseva. She had to struggle against certain physical defects, notably a short neck and a face that in private life is anything but glamorous; but she coped with such things with the utmost artistry, and looked supremely beautiful on stage, making the most of long slender arms and legs and showing an impeccable sense of line.

Ulanova's style of dancing is unique: she keeps some part of her body in movement at all times, and carefully avoids the sharp accents and "pictures" which make up such an important part of classical training. (In this stress on continuous movement one may perhaps see the influence of modern dance, well known in Russia in the avant-garde Twenties.) Her hands are highly expressive, and so she can keep this flux of movement interesting. But she debars herself from a number of dynamic effects used by other classical dancers such as Margot Fonteyn.

Struchkova, who took over Juliet at the second performance, proved herself a great and noble ballerina—something one would not have guessed from previous concert appearances in London. Her personality is much warmer than Ulanova's (who is always to some extent reserved) and she acts directly at her partner, whereas Ulanova acts towards a Platonic ideal of a partner rather than to the actual man beside her.

The costumes and decor, designed

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

QUIZ for Opera Lovers

- Are modern repertoires suffering from "hardening of the arteries"?
- Which is more important, music or words?
- Who are the really great singers, and why?
- Is televised opera hurting or helping attendance?

ROBERT LAWRENCE, noted conductor, author, and quizmaster of the Metropolitan Opera broadcasts, gives the answers to these fascinating questions in his remarkable new book, THE WORLD OF OPERA. One of the world's foremost opera authorities, he discusses everything from important problems (like contemporary composers, the role of critics, and opera financing) to delightful sidelights (how a legendary primadonna's career started on receipt of a well-placed pinch). It's a sprightly, yet sympathetic, guide to the whole fabulous world of opera! *With 16 pages of illustrations.* *$3.50*

*The World of* **OPERA**

**By Robert Lawrence**

THOMAS NELSON & SONS • PUBLISHERS

BEST SELLER

*The songs that made them famous—in one great album!*

Capitol


by Pyotr Williams, reflected a good deal of research, and were by no means in bad taste. But they lacked the fantasy, the fine broad "painterly" sweep, which great Russian designers such as Benois and Bakst established as the norm for ballet over forty years ago; there was too much gaudy ornament and too much naturalism. At times they evoked the costumes and decor used by Pavlova—as did the choreography. Prokofiev's music, splendidly conducted by Yuri Faier (who won an ovation from the audience), made a mixed impression.

In spite of its defects, "Romeo and Juliet" held the attention throughout its long length because of the skill and theatrical flair of the composer and producer, the admirable story, and the artistry of Ulanova and Struchkova. But things were very different in the second production of the season, "Le Lac des Cygnes." For some reason it was decided to present young soloists in this ballet; and they proved quite inadequate to the exacting demands of the double role, Odette-Odile. To make things worse, the ballet was presented in a modified version by Gorsky, far inferior to the wonderful Petipa-Ivanov production known in the West.

It was easy to understand why Gorsky, sent from St. Petersburg to Moscow in 1899, should stage a version of "Lac" very different from the St. Petersburg production. Gorsky continued to dominate Muscovite ballet up to his death in 1924, revising "Lac" several times, and one can well understand that his successors should continue the process while Moscow was still playing second fiddle to Leningrad. But the Bolshoi is now the leading centre of Russian ballet, attracting the best dancers and teachers, and the maintenance of a poor version of the first great Russian ballet at the centre of the Bolshoi repertoire is disturbing. It is rather as if the Old Vic should present Shakespeare in a crude eighteenth-century version.

The costumes (particularly the knee-length tutus of the swans), the beige-and-black decor for Act III, and much of the dancing were as tasteless as the choreography. Nina Timofeyeva, the twenty-one-year-old danseuse, in the leading role at the première, showed in exaggerated form such typical Muscovite faults as splayed fingers and a broken wrist-line, which one might have thought were more typical of Moscow than Leningrad—though in fact she was Leningrad trained.

The older generation of Bolshoi male dancers—men such as Yuri Kondratov (who partnered Timofeyeva) and Yuri Gofman—were also disappointing. Large and heavy in their heeled shoes, they dropped their backs in a very unclassical way as they came down from laborious leaps, and seemed selected for brawn rather than grace; their prime function was to lift the ballerina, just as in the bad old days. But the young men were a very different matter: they had the right physique for ballet, and danced with the most heart-raising nobility, grace, and perfection of line, covering the Covent Garden stage so easily that one longed to see them on the much-larger Bolshoi stage. Here the Bolshoi showed itself well ahead of all other companies. Yuri Khokhlov was particularly impressive in the *pas de trois* in "Lac," strengthening the fine impression he had created in a small part in "Romeo and Juliet."

The third production was "The Fountain of Bakhchisarai," created in Leningrad in 1934, and the oldest Soviet ballet in the Bolshoi repertoire. This had an excellent story (based on a poem by Pushkin) about a Tartar Khan who carries off a Polish countess to his castle in the Crimea; but it suffered from the Soviet custom of blowing up every ballet so that it lasts a complete evening. It suffered even more from a desperately feeble score by Asafiev, which failed to achieve any color. Isolated scenes were theatrically effective, and account for the ballet's continuing popularity in Russia. The young men were seen to splendid advantage in the character dances, particularly Yaroslav Sekh and Gleb Yevdokimov.

By this time it looked as if the female classical tradition had been seriously impoverished in Russia, through the concentration of all attention on big steps of elevation, supple backs, and lifts. But then came a miraculous production of "Giselle" which proved that this conclusion was much too gloomy. This production preserved the wonderful original choreography almost intact, making the most of every detail with imagination and flawless good taste—down to the most subtle nuances of grouping, costume-design and lighting. It was wonderful to see Ulanova deploying her great talent on choreography worthy of it, and establishing a fresh but perfectly appropriate interpretation of the title role: she altered the shape of her face completely by skilful make-up and coiffure, and projected a wayward, impulsive Giselle with a keen sense of humor. In Act II she was not so completely satifying—here the very exacting choreography made one realize for the first time that she was in her middle forties—but

(*Continued on page 45*)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# OPERA IN REVIEW

By HERBERT WEINSTOCK

THE composition itself, first of all, is a minor masterwork. Known as "Die Kluge" (The Wise Woman), it is really entitled "Die Geschichte von dem König und der klugen Frau" (The History of the King and the Wise Woman). Its libretto is based on a fantastic folk legend used by, among others, the Brothers Grimm. In preparing his text, however, Carl Orff made a version as idiosyncratically his own as his intensely individual musical treatment. A sort of *Singspiel* (it has spoken dialogue), "Die Kluge" (composed in 1941-2) recalls at times the Mozart of "Die Entführung aus dem Serail," not least in brassy "Turkish" passages, at others "Carmina Burana," which it followed by a few years. Of Orff's other major works, it also followed "Der Mond" (1939), so recently produced with catastrophic lack of style by the New York City Opera Company, and preceded "Catulli Carmina" (1943), "Die Bernauerin" (1947), "Antigonae" (1949), "Il Trionfo di Afrodite" (1953), and, of course, the "Comoedia de Christi Resurrectione" (1956).

Unmistakable Orff from the first measures, "Die Kluge" glories in truncated fanfares, repeated phrases, ostinati, folklike diatonic tunes, and lack of chromatic harmonies. Fortunately, the composer also filled it with humor, laughter, and wit. The entirely delightful result was first heard at Frankfurt-am-Main on February 29, 1943. Orff journeyed to England to supervise the present recording (Angel 3551, $10.96). Wolfgang Sawallisch conducts the "Philharmonia Opera Company" with the requisite vigor, brusqueness, and sympathy, and the Philharmonia Orchestra easily supplies everything demanded. The cast is approximately perfect. As the irascible, unreasonable King, the baritone Marcel Cordes gives a performance to set beside that of Mario Petri as Mustafà in Angel's "L'Italiana in Algeri." Gottlob Frick (bass), who, as the Peasant (father of the Wise Woman), has the opening scene to himself except for the King's interjections, produces a memorable characterization. As the Man with the Donkey and the Man with the Mule, respectively, Rudolf Christ (tenor) and Benno Kusche (bass-baritone) prove wonderfully confused and thick-headed. The venal Jailer is well portrayed by Georg Wieter (bass), and the Ping, Pang, and Pong of the occasion—here called the First, Second, and Third Vagabond—are modulated through all shades of craftiness, stupidity, and malice by Paul Kuen (tenor), Hermann Prey (baritone), and Gustav Neidlinger (bass-baritone).

This roll call omits only the finest performer of all: Elisabeth Schwarzkopf as the Wise Woman. Vocally as certain and creamy as anything she has sung on records, her projection manifests a quiet subtlety of intellectual insight, a belief in the value of even the tiniest detail, that keeps her unquestionably among the first singers of our time. She has not a big role—no role is big in this curious modern-medieval semi-opera. But she

Verdi's
LA TRAVIATA
RCA VICTOR
Rosanna Carteri · Cesare Valletti · Leonard Warren
Rome Opera House Orchestra and Chorus
Pierre Monteux, Conductor
with the complete novel "Camille" by Dumas
3 LONG PLAY RECORDS (LM-6040) $11.98

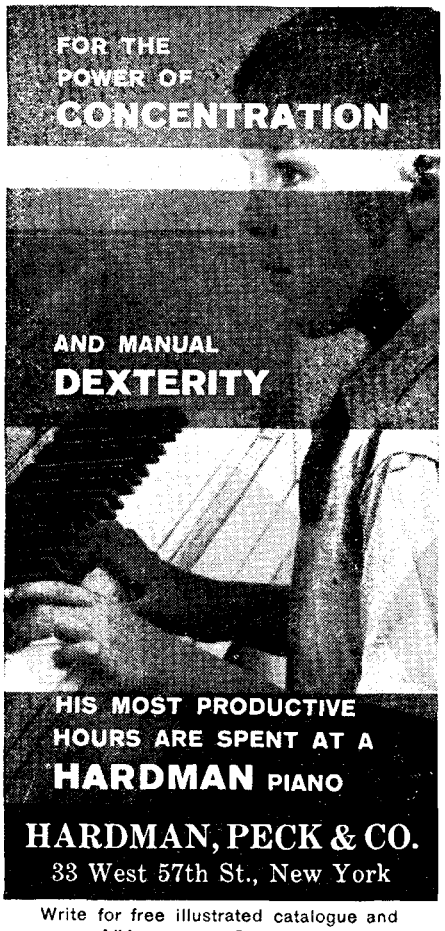
**MONTEUX IN PERSON ON RCA VICTOR RECORDS**

As you listen to Monteux conduct, you feel the masterful yet intimate relationship he establishes between the musicians and all types of symphonic and operatic music. You feel it throughout Monteux's reading of Verdi's great opera "La Traviata"—a reading that brings you all the pathos and passion of the composer's inspiration. You hear music as music should be made...on RCA Victor Records, of course!

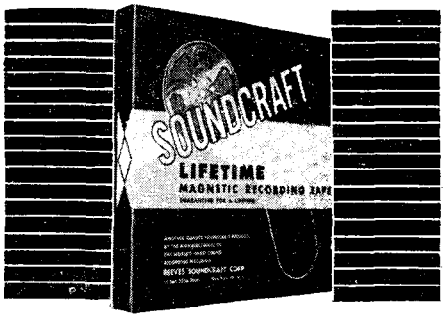
THE WORLD'S GREATEST ARTISTS ARE ON RCA VICTOR

Nationally Advertised Prices
•Hear this New Orthophonic High Fidelity recording best on an RCA Victor New Orthophonic High Fidelity "Victrola"®


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED




Write for free illustrated catalogue and copy of "Answers to Questions Parents Ask About Music". Dept. SR-11




**DOES THE IMPORTANT JOBS NO OTHER TAPE CAN DO!**

Revolutionary new Soundcraft LIFETIME® Magnetic Recording Tape takes over where others fail. This high-fidelity tape: • Banishes program timing problems due to tape. • Preserves priceless recorded material for a lifetime. • Stores perfectly in any climate. • Is a third as strong as machine steel. • Will never break, cup, curl, tear, dry out or grow brittle.

To the best of engineering knowledge, LIFETIME Tape will last forever. Newest in Soundcraft's quality tape line, its remarkable Micro-Polished® oxide coating anchored to DuPont "Mylar" polyester base makes it the finest tape money can buy. At dealers everywhere. Start using it *today*.

***For Every Sound Reason***

**REEVES SOUNDCRAFT CORP.**
**DEPT. B-1**
**10 E. 52nd St., New York 22, N. Y.**

requires little time and space for her undeviating purpose of twisting the King to her intentions. Orff should be even more grateful to her than to the rest of the cast.

The E. M. I. engineers have wrought wonders with the myriad varieties of metallic, brassy, silvery string, percussion, and vocal tone elicited, with all the shades of sudden loudness and vanishing softness demanded by composer and conductor. Angel has made superior surfaces and a handsome package, including a booklet of well-organized and well-illustrated information (with an essay by Henry Pleasants), the complete German text as sung, and a parallel English translation by William Mann that makes eminent sense and is printed so as to be easily read while listening.

After hearing Orff's "Der Mond" produced as "The Moon" at the New York City Center recently, I was prepared to think of him as a curiosity, one more flash in the pan. But "Die Kluge" convinces me otherwise. I do not yet care to argue as to whether or not he is a major force or great composer. What he certainly is, I now see, is one of the two or three most interesting of the practising stage composers of our time. In view of this excellent work so magnificently made available, there is every reason for congratulations all around.

## "COSI" FROM SALZBURG

AND now the Salzburg "Cosi fan tutte" has come (London XLL A-32, $14.94) to join its predecessors from Glyndebourne (RCA Victor, presently unavailable), La Scala (Angel 3522), and the Metropolitan (Columbia SL 122). Karl Böhm conducts the Vienna Philharmonic as he has so many times in the festivals, and the three men—Anton Dermota, Erich Kunz, and Paul Schoeffler—are equally identified with its post-war "Cosi." However, for one who last visited Salzburg in 1953, the three women—Lisa della Casa, Christa Ludwig, and Emmy Loose—are new in their parts.

Taken together with the other versions in existence, the once recondite "Cosi" may now (given sufficient volition on the listener's part) be as familiar as "Pagliacci." Furthermore, it is a score of such absorbing complexity and inexhaustible riches that no single phonographic version to date has said the final word on its many aspects. As in the Kleiber "Figaro" and the Krips "Don Giovanni" released earlier in the year, the special glory of this venture is the superlative playing of the Vienna Philharmonic, whose strings, woodwinds, and horn players are entitled to equal billing with the nominal "soloists." Certainly when it comes to "Per pieta" the horn virtuoso who delivers his flourishes with model fidelity and rounded sound earns more gratitude from the listener than della Casa does with her strained, uncertain effort. Furthermore, the special sound which endears the Vienna orchestra to its admirers has rarely been better reproduced.

However, few people will acquire an operatic recording to enjoy the orchestral playing, no matter how expert. So far as the vocal quality is concerned, the men are more in command of the situation than the ladies. Dermota and Kunz are excellent throughout (though the latter wants something of the Italianate quality for the more amorous moments of the score, especially "Il core vi dono"), and Schoeffler performs with all authority (though the image of Wotan too often intrudes into his singing of Alfonso).

Della Casa lacks the dynamic scope and vocal virtuosity to manage Fiordiligi's two big arias, as Ludwig likewise does for Dorabella's "Smanie implacabile." In the more leisurely-moving ensembles, particularly their duets together, the two women produce a lovely blend of sound, and, in the case of della Casa, an especially silvery quality at the top. Loose as Despina is quite good.

What weigh in the balance more than the strengths or weaknesses of the individual singers are the conductorial impulses of Böhm. He is obviously acquainted with every subtle detail of this score, and there are many marvels of its texture brought to the ear with the newness of discovery. However, he has a tendency to fall in love with the euphony and blend of the sound itself, drawing it out (as in the "Addio" quintet) in a manner clearly contrary to the sense of the words. Thus, Alfonso's "Io crepo se non rido" ("I'll burst if I don't laugh") has nothing of its mocking purpose as Böhm has Schoeffler singing. And it would tax anyone to make Despina's "In uomini" sparkling in Böhm's plodding tempo.

For this listener, then, the London "Cosi" is only a part of what a complete "Cosi" should be. In that respect, it unfortunately corresponds with the other recordings now available. This is not to suggest that still another "Cosi" at the present time is either necessary or desirable. For one thing, virtually all the able personnel have been committed. But when the time comes for another version to be made, perhaps a study of the strengths and weaknesses of those now available will lead to some sober second thoughts on this inviting but treacherous score. —I. K.

MADE FROM BEST AVAILABLE COPY
ELECTRONIC REPRODUCTION PROHIBITED

# Hall

*Continued from page 42*

she showed her profound understanding of the theme by establishing an inner conflict between the Wili and Giselle who remembers her love for Albrecht. Struchkova, in contrast, was too gentle in Act I, but came into her own in Act II, where she was wonderfully noble and lyrical.

The decor was naturalistic in a tasteful period way, establishing exactly the right atmosphere with real bushes and trees: the Wili that swept across the back of the stage on a trolley, the tree that bent over with Giselle in its branches—every detail fell into place beside the dancing and the music. Even the *corps de ballet*, so depressing in "Lac," looked wonderful in long skirts, and danced with feeling and polish. The only flaws were the Queen of the Wilis (not sufficiently authoritarian) and her two lieutenants (who danced with the faults typical of their generation).

Even before the première the grapevine spread the news of the wonders of this production, and Giselle had a tremendous reception which may well have some influence on future policy at the Bolshoi (in conjunction with the poor reception of "Lac"). But it is hard to predict how the Russians will be influenced by English reactions to Soviet ballets, and by their own reactions to the English ballets which the Sadlers Wells Company will be taking to Moscow in November, in exchange for the Soviet visit. At an important press conference at Covent Garden attended by Ulanova, Lavrovsky, Mikhail Chulaki (director of the Bolshoi) and Vassili Pahomov (Deputy Minister of Culture), reporters raised the matter of criticisms in the English press that Soviet choreography was old-fashioned. Ulanova (who obviously has enormous influence on Soviet ballet) made a crisp and unhesitating reply:

"When your Sadlers Wells Company gets to Moscow, perhaps some of your ballet will seem old-fashioned to us. . . . In the Twenties we had this 'modern' idea, these experimental pieces. Not only in ballet, but in painting, films, and all the arts. But we discarded it. Now we try to find what is real life, real humanity, and recreate it in dancing. We think you will come round to this too."

Mr. Chulaki dotted the i's of this significant statement by adding:

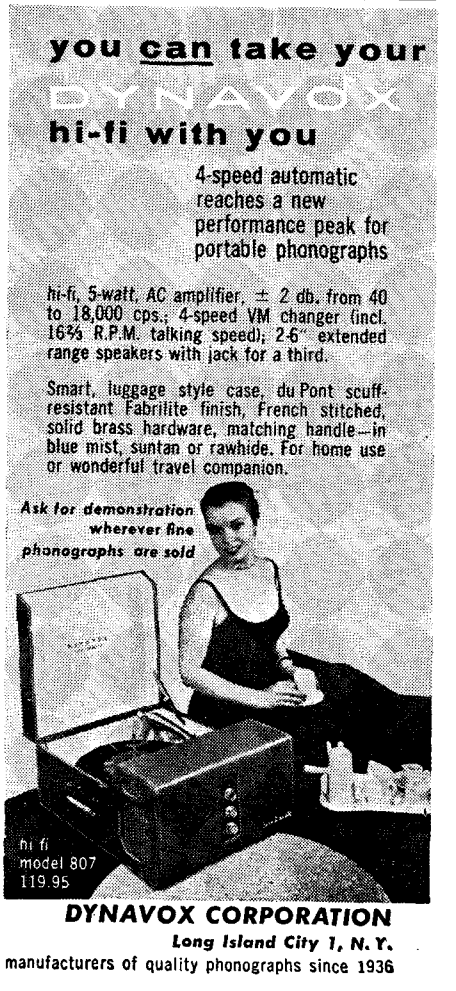
"Your modern—I have seen it here at Sadlers Wells—compared to what we had in Moscow in the Twenties, it is like a little kitten to a big cat."

Some of these points were well taken. In their own way most of the sophisticated neo-classical ballets of Frederick Ashton and his young followers are just as old-fashioned as the Soviet ballets. They show far more variety of steps, but their themes tend to be trite and sentimental, and in any case are used as gimmicks on which to hang dancing—whereas the Russians do at least tackle, in a serious way, themes that matter deeply to them.

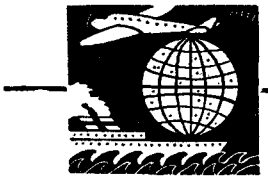
The trouble is that when the Russians reacted back towards classicism from the avant-garde experiments of the early and middle Twenties—constructivism, expressionism, acrobatics, sports-ballets, "plastique" (modern dance), and so on—they had already lost nearly all the great St. Petersburg dancers, teachers, and choreographers, and of all the great Fokine ballets only "Chopiniana" "(Les Sylphides)" survived. This tragic break in tradition, together with their isolation from the West, and an artistic climate hostile to bold new ideas after the early Thirties, made it impossible for them to rebuild a sound tradition of choreography. It will be fascinating to watch what develops now under the Thaw, particularly since the Sadlers Wells Ballet is taking back to Russia two of the greatest Russian ballets—the Petipa-Ivanov "Le Lac des Cygnes" and "The Firebird."

a book to help you
DISCUSS . . . UNDERSTAND . . .
and APPRECIATE opera
INTRODUCTION TO OPERA
MARY ELLIS PELTZ, Editor
A Guidebook Sponsored by the Metropolitan Opera Guild
40 FAVORITE MASTERPIECES
summarized and critically analyzed by such eminent authorities as — Ashbrook, Foerster, Freeman, Gold, Griffith, Jaretzki, Lawrence, Nettl, and Peyster.
PLUS AN ANNOTATED LIST OF LONG-PLAYING RECORDINGS by C. J. LUTEN
A handy paperback ONLY $1.65
At All Bookstores
BARNES & NOBLE, Inc.
Publisher
105 Fifth Ave., N.Y.C.

Music of the Western Nations
By the late HUGO LEICHTENTRITT, edited and amplified by NICOLAS SLONIMSKY.
From Ancient Greece to modern America, here is the national and international panorama of Western musical history. The roots in Jewish liturgy of the famous Venetian double chorus, and hence, of Bach's cantatas; the bursting of frontiers by German and Austrian music; the origin in France of the ballet; the international contagion of American rhythms—all this and much more appears in this absorbing book.
$5.00 at your bookstore, or from
HARVARD UNIVERSITY PRESS
Cambridge 38, Massachusetts


you can take your
DYNAVOX
hi-fi with you
4-speed automatic reaches a new performance peak for portable phonographs
hi-fi, 5-watt, AC amplifier, ± 2 db, from 40 to 18,000 cps.; 4-speed VM changer (incl. 16⅔ R.P.M. talking speed); 2-6" extended range speakers with jack for a third.
Smart, luggage style case, du Pont scuff-resistant Fabrilite finish, French stitched, solid brass hardware, matching handle—in blue mist, suntan or rawhide. For home use or wonderful travel companion.
Ask for demonstration wherever fine phonographs are sold
hi fi
model 807
119.95
DYNAVOX CORPORATION
Long Island City 1, N.Y.
manufacturers of quality phonographs since 1936

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



BOOKED FOR TRAVEL

## Pole to Pampas

THERE are probably some skeptics in the class who thought that no year could be like last year in Miami Beach when there was not merely one hotel of the year, there were three. And the three came in assorted nationalities, *viz.* The Seville (very Spanish), the Lucerne (very Swiss), and the Eden Roc (semi-French, semi-Italian). Well, all that I can say is that these were probably the same types who were saying the same thing the year before last when the Beach unveiled the hotel of 1954, the Fontainebleau (very French).

This leap and election year of 1956 will not go otherwise unsung down in Glitter-by-the-Sea. The hotel of this year will be the Americana and it will cost $17,000,000 and I have been to see it. Here is what there is to tell: The first four floors were built at breakneck speed because the Balmoral Hotel next door had a solarium on the third floor previously viewable only from the sky. Well, bricklayers will be voyeurs. Secondly, the red bricks on the terraces come from Panama and cost seventy-five cents apiece. Thirdly, the centerpiece of the lobby will not be a thing full of birds, nor a statue with a hole in its belly, nor a plaster cast of the Winged Victory of Samothrace. All those ideas were taken. The Americana will have a terrarium which, if you had it in your home, God forbid, would be a bowl with rocks and moss and earth and plants.

In the case of the Americana the terrarium is sort of an ice-cream cone made of glass, sitting plunk in the middle of the entrance foyer. It starts below the level of the floor and goes right out the ceiling. As a matter of fact the ceiling is open permitting the elements to scatter dew upon the plants at will. In case there is a lull from above, three sprinklers will deliver 100 gallons of water over a fifteen-minute period every two hours of daylight. Got that?

The thing is shut off at night, otherwise the humidity would stifle the orchids which come from Hawaii. However, the nights will be filled with moonlight from an artificial moonlight manufacturer. "After all," a spokesman spake, "how many days do you have real moonlight?"

The glass which contains this terrarium is three-quarters of an inch thick and has been designed to withstand winds of 150 miles per hour. Whether it can withstand a convention speech will be determined when the place opens November 25. A couple of conventions will be the guinea pigs, helping the staff to shake down before the big money arrives with the first cold snap.

Since the theme of the Americana is the hemisphere, pole to pampas, the place is throbbing with remembrances of the twenty-one republics of the Americas. For instance, the Carioca Lounge will be decorated with three-dimensional murals (and, I suspect, stereophonic Muzak) of Sugarloaf, Copacabana, and other sights reminiscent of Rio de Janiero, Brazil. Not only that, when you walk outside the sidewalk will be swirling even if you are a total teetotaler, which is unlikely. For the sidewalks, see, are recreations of the mosaics that line Copacabana Beach in Rio de Janiero, Brazil.

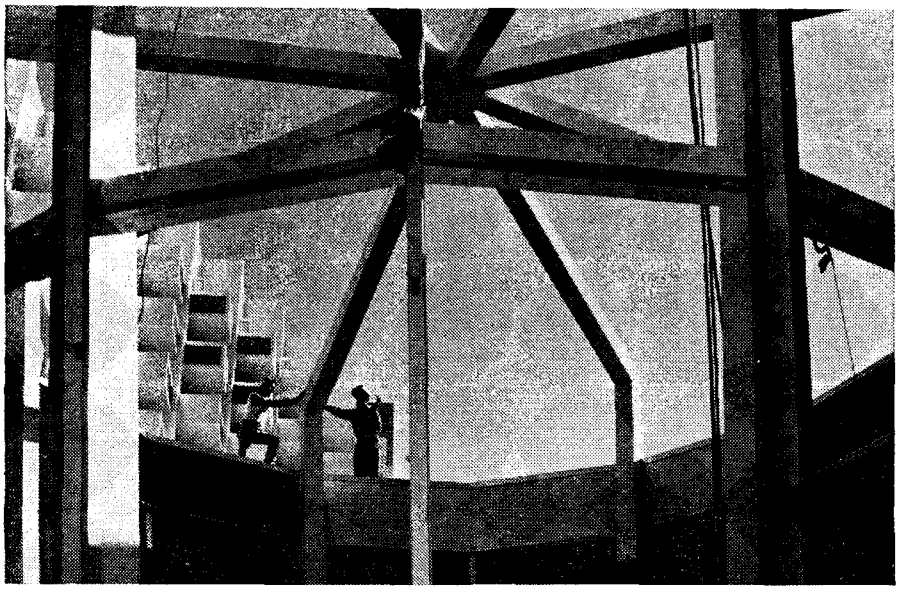
Coffee will be served in the Dominion Coffee Shop, which has pine walls imported from Canada, not Maine. I pressed the press agent on that and he was adamant. There will be maple leaves on the walls ("They are the official insignia of Canada," the man said), and the columns supporting the roof won't just be columns, they'll be totem poles which are very popular in Canada. For that matter, the uniforms worn by the waitresses won't just be uniforms, they'll be costumes patterned after those worn by the girls in "Rose Marie," a musical comedy of the paleolithic era which had to do with this fellow Nelson Eddy who is in the Royal Canadian Northwest Mounted Police trying to get this girl whose name is Rose Marie.

The Gaucho Room has leather walls supported by brass studs, and in some places it is relieved by hide with the hair still on it. I repeat this only because it was emphasized to me as a point which might interest the reading public. Well, anyway, in this room you will get broiled steaks and chops served sizzling hot in copper pans and eaten from copper-tinted chinaware.

That brings me to the Starlight Patio, which is a patio in the starlight featuring a hyperbolic parabola or a parabolic hyperbola, I didn't get which. The man says it is the only one in the world made out of concrete and steel, although there is another such thing out in Hawaii which I described last year as resembling a Kansas garage after the tornado. I'll stand on that. Under this gizmo is the bar. The orchestra is off by itself, sitting under a concrete umbrella which I shall have to say resembles nothing so much as it does a circular, three-dimensional zig-zag. Everybody with me?

There is no coral on the island of Miami Beach, so the Americana imported 3,000 tons of it to give an atmosphere of outdoor tropical living. For instance, a coral walk leads down to the 600 feet of ocean front. In case anybody wants to walk in the sand, twenty-five yards of beach has been left uncovered by the cement esplanade which takes up the other 575 feet.

Now, then, about the rooms. First off, every room has a view of the ocean. It's just that a periscope comes in handy in some of them. They are done in turquoise and brown or orange and gray, and both combina-



Terrarium of the new Americana Hotel in Miami Beach.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

tions are fetching indeed. Every door comes equipped with an escutcheon of abstract, Mayan-influenced design. The most expensive rooms will be the lanais, of which there are thirty. Each has a separate entrance, two baths, and a view of the hyperbolic parabola. Each has a private balcony, a sink, a refrigerator, and a stove. The stove is for keeping hot *hors d'oeuvres* warm, the man said. A lanai comes to $75 to $95 a day, and in case you arrive with a complete entourage the last three lanais connect together giving you six baths, three terraces, and a daily bill for $300.

Now I have here some odd bits of intelligence which I would rather not have go to waste. For instance, the lobby floor is made of travertine, which the architect has described as "the most expensive type of Italian marble, laid in a pattern of bucolic simplicity." If all the glass used in the hotel were patched together it would cover two square miles. You would have to melt one-and-a-half million pounds of ice every twenty-four hours to cool the hotel. The air-conditioning system is the same type as used on the submarine *Nautilus*.

I thought I had heard of everything, but that very night I ran into some people who are already at work building next year's hotel, and wait until you hear about that. For one thing it won't even be in Miami Beach, it will be in Miami. That ought to start something. It will be attached to an office building, and a convention hall and will be called the DuPont-Tarleton. All 300 rooms will have color television. Cars will be driven smack into the hotel and guests will disembark right by the desk. Those who come by yacht won't be able to sail into the hotel, but there will be a 1,000-foot dock on Biscayne Bay which is right outside. The elevators won't have any operators but they will "talk." When you enter, the elevator will say, "Push the button for your floor, please." It will wait ten seconds and if you're struck dumb it will say, "Please don't hold the door." After another ten seconds it will announce that the door is closing willy-nilly, and you had better get your silly foot inside.

My lagging psyche had just about accepted the wonders of man and Miami when an announcement broke in the local papers giving news of a project that would shadow the Americana before it was unveiled, the DuPont-Tarleton before it was born. Next year's hotel was already obsolete, for coming at 68th and Collins Avenue would be a 20 million dollar hotel with 800 rooms. There were no details but the chances are the elevators would sing "Dixie." At least.

—Horace Sutton.


# *Where on earth is?*

1. **The longest river in the world**
2. **The only remaining Seventh Wonder of the Ancient World**
3. **The lowest spot on earth**
4. **Birthplace of three great religions**
5. **Oldest continuously inhabited city in the world**
6. **Cradle of our civilization**

**ANSWERS**

1. The Nile, Egypt
2. Pyramids of Egypt
3. Dead Sea, Jordan
4. Jerusalem, Jordan
5. Damascus, Syria
6. Iraq

*Write for fascinating literature on the*

## The BIBLE LANDS

**EGYPT · IRAQ · JORDAN · LEBANON · LIBYA · SYRIA**

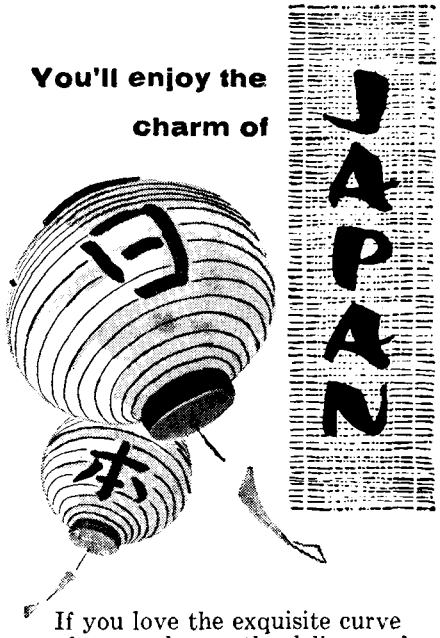
*address:* Department 10

**ARAB INFORMATION CENTER**

Travel Development Section

120 East 56 Street, New York 22, N. Y.

**You'll enjoy the charm of JAPAN**



If you love the exquisite curve of a pagoda . . . the delicacy of the miniature hawthorne tree . . . the fragile grace of a lantern . . . the ordered charm of a garden . . . you'll love Japan! Do come . . . and be enchanted.

*See your Travel Agent or*

**JAPAN TRAVEL INFORMATION OFFICE**

10 Rockefeller Plaza, New York 20, N. Y.
651 Market Street, San Francisco 5, California

**LESS THAN 6 HOURS TO SUNNY**

## Jamaica

MONTEGO BAY • KINGSTON

In less than 6 hours from New York . . . you're sunbathing in Jamaica, delightful living for every budget. Fly there luxuriously on AVIANCA, First Class or Tourist.

*Ask your Travel Agent about all-expense Calypso Cruises.*

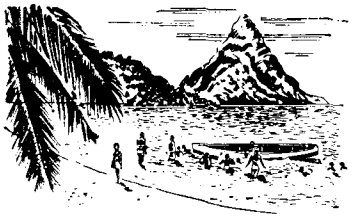
**THE ONLY NON-STOP SUPER CONSTELLATION SERVICE**

**AVIANCA**

*Oldest Airline in the Americas*

**PAN AMERICAN** *Gen'l Ag'ts*


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



*The most comprehensive and up-to-date guidebook to the islands of the Caribbean*

ESCAPE TO THE WEST INDIES

*by* BRADLEY SMITH

Contains all the essential practical information about how to get to each island, where to stay, where and what to eat and drink, how most to enjoy one's visit, and how much it will cost—plus descriptive, historical, and other fascinating lore on over thirty islands. WITH 115 STRIKING PHOTOGRAPHS BY THE AUTHOR.

*$4.95 at most bookstores*

ALFRED A. KNOPF, *Publisher*

**RUEFUL NOTICE TO CERTAIN QANTAS CONTESTANTS**

Monday morning October 15th we arrived at the office to find . . . disaster. The lady who comes in to clean up had done her job with unprecedented zeal, and in so doing flung out a huge stack of unanswered entries in our "Rename the Continents" contest.

As we figure, these entries were mostly mailed after October 6th but some may date from the 1st. If you haven't gotten your Qantasylvania patent of citizenship by now yours was likely in the pile. Under these gaunt circumstances, the only way out seems to be for you to send in a new entry—Re-Rename the Continents, you might say—on a post card to "New-Entry, Qantas, Union Square, San Francisco." We hope you'll give us (and the cleanup staff) another chance.

AUSTRALIA'S OVERSEAS AIRLINE

QANTAS

## Better Men . . .

*Continued from page 11*

learning into the precise subject matter of higher education than Cardinal Newman. A resemblance of his "man of philosophic habit" to Emerson's Man Thinking appears in the chief attribute Newman ascribes to the former, namely "the power of viewing many things at once as one whole, of referring them severally to their true place in the universal system, of understanding their respective values and determining their mutual dependence."

The curriculum Newman propounds in his "Idea of a University" is the one he deems most conducive to that power. It consists primarily of learning which has intrinsic value, that is, learning whose attainment and possession enlarges and ennobles the mind and is therefore valuable in itself, as distinct from learning which has extrisic value, that is, learning whose only value can be realized from its application and use. Although Newman, like Plato and Aristotle before him, does not rule the latter type of learning out if it also possesses intrinsic value, he makes this the test, and he insists that even such learning as possesses both values should be studied for its intrinsic value. Such was his ideal for the University he founded in Dublin and for the man of philosophic habit, its ideal graduate. Some of these ideals he derived from his study of the Greek and Roman philosophers; some he derived empirically as student and fellow at Oxford; and some he created as a man of philosophic habit himself. If the ideals never fully materialized, Newman's championship of them gave them renewed vigor and force.

Such a renewal has taken place in every generation that has seriously put its mind to the question from Plato's to ours. Why should it not take place today? For centuries we have disputed among ourselves over the different kinds of learning, and the prospect is that the dispute will go merrily on *ad infinitum*. Should that prevent us from giving freer rein to the kind of learning which the weight

# The Criminal Record

*The Saturday Review*'s Guide to Detective Fact and Fiction

| Title and Author | Crime, Place, and Sleuth | Summing Up | Verdict |
|---|---|---|---|
| THE LAST GAMBLE<br>*Rae Foley*<br>(Dodd Mead: $2.95) | NY gal takes Conn. job, gets more than she bargained for; Hiram Potter, gent eye, puts bite on killer. | Ill-feeling ubiquitous; Aristotle quoted; stage crowded; words frequently overheard; rather confusing. | Too much build-up. |
| HEADS YOU LOSE<br>*Brett Halliday*<br>(Dodd Mead: $2.95) | Tamiami Trail filling-station lad plugged; grief-stricken Pvt. Op. Mike Shayne plunges in. | Reissue, under new title, of 1943 yarn explaining what happened to wife Phyllis; previous tales synopsized. | For admirers. |
| THE CASE OF THE GILDED LILY<br>*Erle Stanley Gardner*<br>(Morrow: $2.75) | LA tycoon caught in blackmailer's web; murder of latter doesn't improve position; Perry Mason stays up late. | Courtroom sparring with Ham Burger brief but lively; ending mite tricky; this is counsellor's 51st job. | On beam as usual. |
| THE FINGERPRINT<br>*Patricia Wentworth*<br>(Lippincott: $2.75) | English heiress blamed (natch) when rich uncle fades; knitting Miss Silver, aging eyerine, and Insp. Abbott hold varying views. | Complicated family affair is excessively populated; poison-pen letters figure; dactylogram hobbyist present; much verse (English, German) quoted. | If you have the time. |
| BRING HIM BACK DEAD<br>*Day Keene*<br>(Gold Medal: 25¢) | Wife-troubled Korean hero, turned Gulf coast cop, in near-lynch jam as murder rouses populace. | Good picture of boom oil town in bayou country; has windy spots; sex prevalent; payoff obvious. | Plus and minus. |
| GIDEON'S WEEK<br>*J. J. Marric*<br>(Harper: $2.95) | Seven days in life of Yard VIP cover gal killing and much else, culminating in mass jail-break. | Suspense factor high throughout, with fine wrap-up; cops (numerous) all human; verisimilitude strong. | Top-drawer. |
| FALL OVER CLIFF<br>*Josephine Bell*<br>(Macmillan: $2.95) | British heir takes fatal tumble; cops say accident; but young Dr. Wintringham has other ideas, tests same. | Background excellent; characters well drawn; identifiable; superior job. | Choice. |

—SERGEANT CUFF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of historical experience and the preponderance of philosophical testimony both argue offers the greatest incentive to Man Thinking? This is something each one of us can attend to in his own college or university. How much more profitable it might be than drafting pious resolutions at conferences and waiting around for non-existent funds.

If our quest of true scholarship should lead us to a definition of the true university, so much the better. But I doubt whether we can hurry this process. American usage is against us, as in the long run both British and Irish usage were against Newman. No matter what our ancestors meant by the word "university," it has come to mean so many things to us that I think it unlikely that we shall ever achieve complete consistency of meaning or uniformity of standards in our use of it. One thing we can do, however. We can have done with the notion that there is no essential difference between the kinds of learning in our colleges, that one kind is as good as another regardless of what, if any, meaning we attribute to the word "good."

Our whole national tradition is rooted in the idea that our people shall receive instruction in both learning of intrinsic and learning of extrinsic value and make the most of both, each according to his competence. This tradition was founded by men steeped in learning of intrinsic value, Aristotle's "master arts," Plato's "provision for the soul's highest interest," Newman's "power of viewing many things at once as one whole," the chief incentive and inspiration of the scholar both as student and as teacher for 2,000 years. Out of this kind of learning came the most hopeful system of education any nation has yet conceived. Why should we allow that system's hopes to lag when we could revive them by refreshing them at their source? We have neglected pure learning. We have even slighted the *invention* of better mousetraps to bestow our honors upon their *mass-production*. We need them all—the pure learning, the practical inventiveness, and the mechanical skill—but we need them in proportion to their values if we are to save our civilization and our souls.

The American scholar is not Faust at his black magic or a gypsy in flight from his fellow men or a man of philosophical habit caught in a philosophical vise. He is Man Thinking, hungering and thirsting after the things that make man think. We have those things at our disposal. Let us give them to him, for our own sake as well as for his, but especially for the sake of our teaching profession.

***Now in its third big printing*** **— a superb, exciting novel you won't put down — and won't forget. "Powerful . . . monumental . . . no one will leave it half-read." —** ***K. G. Jackson, Harper's***

**THE TRIBE THAT LOST ITS HEAD**

*the sign everybody feared — and nobody understood — the sign that meant death*

The story of an island off West Africa—an island in revolt — full of mounting tension that sweeps like an inexorable tide to a breath-taking climax. *At bookstores, $4.95*

***C. S. Forester:*** **"I read it for six hours straight, wanting all the time to go on except at those moment when the tension demanded a minute or two's respite."**

***Paul Hyde Bonner:*** **"From the moment I finished the first chapter, I was well hooked, allowing myself to be carried along in the swift, clear current of this witty, provocative and timely tale."**

***Joseph Hitrec, The Saturday Review:*** **"Still the cool skipper of 'The Cruel Sea' proceeding full steam ahead, in spell-binding command of a yarn that generates the excitement of a tropic hurricane."**

***Nicholas Monsarrat***
***author of The Cruel Sea***

***Sloane***

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Milton and Science

**By KESTER SVENDSEN**

John Milton made much use of the science of his time, both as argument in his prose and as art in his poetry. But the science of that day is strange to us, so that we who read Milton don't fully understand him.

Kester Svendsen, in this original book, makes us see Milton's science as his century did. For it was popular science that Milton relied on. And popular science in the Renaissance was, as Mr. Svendsen shows, full of richly symbolic and emblematic elements—like the Basilisk at the top of this column, which no one could look upon without dying.

In this revealing study we discover how Milton used this wealth of material, with the result that many passages in the poems and prose are revealed to us for the first time in their full depth.

With delightful illustrations from 16th- and 17th-century books of popular science.

**$5.50 through your bookseller, or from**

**HARVARD UNIVERSITY PRESS**
**79 Garden Street,**
**Cambridge 38, Massachusetts**

## Fiction

*Continued from page 15*

town in the Western Reserve section of Ohio in **"A Restless Breed"** (World, $3.75). Though the publisher calls it a novel, nearly each chapter is a discrete narrative entity, the whole following roughly a chronological sequence which runs from the pre-Civil War period to the days before World War I.

In its pages we read of the rise and fall (and sometimes the fall and rise) of an assortment of lawyers, saloonkeepers, farmers, prostitutes, and preachers who comprise a selective ethnic cross-section of the American melting pot.

Many of the incidents, illuminated by the gaslight of Mr. Terry's brand of American Gothic, are luridly melodramatic in character (a rattling of skeletons in family closets) and sentimental in their emotional appeal. However, the author at his most capable displays a strong, unadorned prose style which enables him with great economy to firmly sketch a character's life in the context of its milieu. The best of the stories (about one-quarter of the total) call to mind elements of Masters's "Spoon River Anthology" and of Anderson's "Winesburg," though none of them match the tough astringent bite of the one or the deep-reaching mystic Freudianism of the other.

—J. T.

### LITERARY I.Q. ANSWERS

Column Two should read: 4, 15, 13, 2, 3, 1, 6, 12, 11, 9, 14, 10, 5, 8, 7. Detailed answers, keyed on Column One: 1. Jean-Christophe Krafft, in "Jean-Christophe," by Romain Rolland. 2. Sherlock Holmes, in "A Study in Scarlet" and other stories by Sir Arthur Conan Doyle. 3. Dr. Henry Jekyll, in "Dr. Jekyll and Mr. Hyde," by Robert Louis Stevenson. 4. Lucy Ashton, in "The Bride of Lammermoor," by Sir Walter Scott. 5. Alison Stanhope, in "Alison's House," by Susan Glaspell. 6. La Foscarina, in "The Flame," by Gabriele D'Annunzio. 7. Zenobia, in "The Blithedale Romance," by Nathaniel Hawthorne. 8. Charles Strickland, in "The Moon and Sixpence," by Somerset Maugham. 9. Buck Mulligan, in "Ulysses," by James Joyce. 10. Mark Rampion, in "Point Counter Point," by Aldous Huxley. 11. Foxhall Edwards, in "You Can't Go Home Again," by Thomas Wolfe. 12. Hank Martin, in "A Lion is in the Streets," by Adria Locke Langley. 13. Alphonsine Plessis, in "Camille," by Alexandre Dumas, son. 14. "Orlando," by Virginia Woolf. 15. "Robinson Crusoe," by Daniel Defoe.


*The Indiana University Poetry Series*

**CHARLES G. BELL**
**Delta Return**

• In poetic autobiography, the talented poet tells of his trip on the Yazoo-Mississippi Delta, his boyhood, its meaning. $2.75

**KENNETH FEARING**
**New and Selected Poems**

• More than any poet since Sandburg, Kenneth Fearing uses the idiom, slang and staccato rhythms distinctive of American talk. This, his first collection since 1940, has a provocative introduction on the communications industry, with which he has been closely associated. $3.95

**NEIL WEISS**
**Changes of Garments**

• Surrealistic poetry by a new poet with a highly original talent and a cheerful buoyancy. $2.75

*Send for complete descriptive list of Indiana poetry volumes.*

**INDIANA UNIVERSITY PRESS**
Dept. SR **Bloomington, Indiana**

**GO**

to your bookseller for your copy of The American College Dictionary. Most up-to-date desk dictionary you can buy.

**THE AMERICAN COLLEGE DICTIONARY**

*Choice of fine bindings from $5. At all bookstores.* **RANDOM HOUSE**

**FREE Booklet on Publishing Your Book**

If you are the talented author of an unpublished manuscript, let us help gain the recognition you deserve. We will publish your BOOK—we will edit, design, print, promote, advertise and sell it! Good royalties.

**WRITE FOR FREE COPY OF *HOW TO PUBLISH YOUR BOOK***

COMET PRESS BOOKS, Dept. SR 11, Varick St., N. Y. 14

**SKIRA ART BOOKS**

**XVI CENTURY**
**FROM LEONARDO TO EL GRECO**
Text by Lionello Venturi
with 152 FULL-COLOR REPRODUCTIONS **$27.50**


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Which Bible for You?

By JOHN HAVERSTICK

NOT LONG ago Monsignor Ronald Knox, not the least of whose accomplishments has been the task of translating the entire Bible into modern English, spoke of his endeavor at a London luncheon. Said Msgr. Knox of his Bible: "If it is dated in fifty years, then let it be scrapped."

Msgr. Knox voiced what could be said to be a prevalent opinion in churchly circles these days, for, though the King James Version (which is actually a revision of the Bible made in 1611 from earlier texts by a committee of churchmen appointed by the English sovereign) and, for Roman Catholics, the Douay Version (which is actually a translation published at the English College at Douay in 1609) continue to be the most widely read Bibles throughout Christendom, no century has seen the appearance of more modernized Bibles than has the twentieth century. There have been famous one-man translations such as the Moffatt Bible (see list on p. 54), which have substantially changed the words—and the meanings—of many old and familiar passages; there have been Bibles more or less moulded into everyday English such as the Phillips translation so that everybody could understand them; and there have been the well-authorized revisions such as the now venerable American Standard Version of 1901, in which older versions were simply brought up to date and not completely retranslated as in more adventurous Bibles.

In the past decade, there have been announced—and in some cases there have already appeared—even more new translations of the Bible for Roman Catholics, Protestants, and Jews alike. Of these, four Bibles stand out:

• "The Confraternity Version of the Holy Bible," which has been translated from the original languages for Roman Catholics. Two volumes of this Bible have already appeared, each containing portions of the Old Testament. In addition there is a Confraternity revision of the New Testament which was published in 1941.

• "The Revised Translation of the Holy Scriptures" for Jews. This revision was first undertaken last year by the Jewish Publication Society of Philadelphia. The work will be a complete revision of a Jewish translation made in 1917 and it will take five or six more years to complete, but, when it is finished, it will embody for Jews all the latest findings of modern Biblical scholarship, together with a modern text which will be free from all archaism of language and which will, therefore, be more understandable to Jewish laymen.

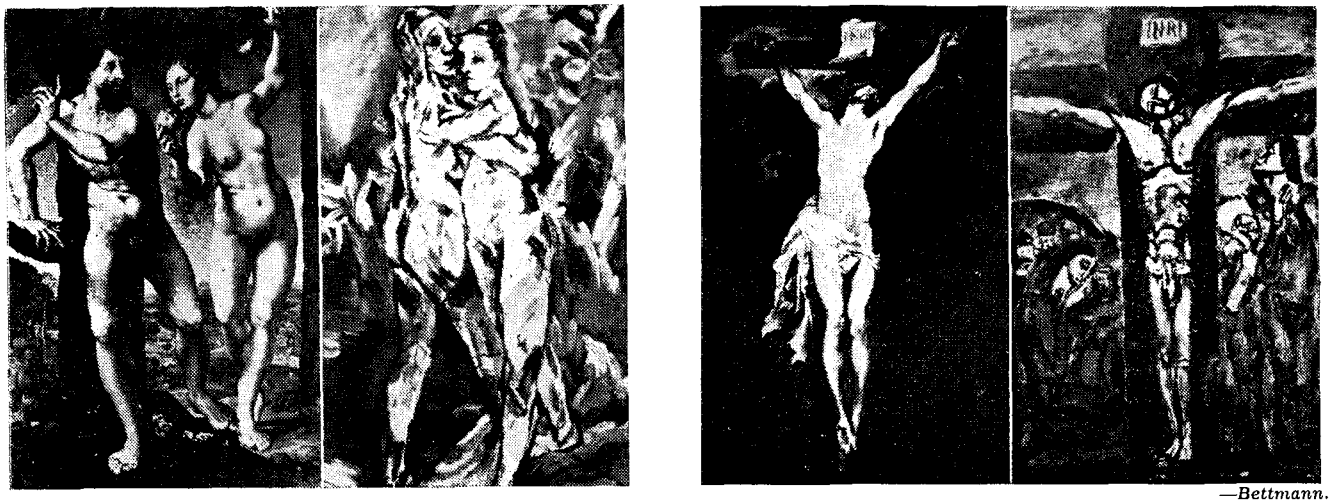
• "The Revised Standard Version of the Bible" for Protestants. Though the New Testament of this Bible appeared in the mid-1940s and the Old Testament, making a complete Bible, in 1952, this Bible is, as Bibles go, a new one. Based on thorough scholarship, it was the product of an interdenominational committee of Protestant churchmen whose chairman was Dr. Luther A. Weigle, dean of the Yale University Divinity School.

• "The Knox Translation of the Holy Bible" for Roman Catholics. As Roman Catholic Bibles go, Msgr. Knox's translation, which appeared this year for the first time as a complete Bible, is the first single book to contain a complete, modern English translation of the Bible and it marks the completion of the first Roman Catholic translation into English of the whole Bible by a single man since St. Jerome produced the Vulgate in the fifth century A.D.

When new Bibles appear they always cause controversies. These new Bibles are not likely to prove exceptions. In the past, for example, some of the new Bibles have become widely—and in some cases unfavorably—known for their differences, and these differences are sometimes interesting.

In one of the most famous of twentieth century translations, Professor Edgar J. Goodspeed, contrary to the King James Version of the Bible, held out comfort only for this life in the last line of the Twenty-third Psalm. His translation: "And I shall dwell in the house of the Lord *down to old age.*" (The King James Version: "And I shall dwell in the house of the Lord for ever.")

In the Gospel According to St. John, as translated by the Rev. J. B. Phillips, the first verses read strangely (but to some scholars more lucidly) than they do in more orthodox versions. Instead of the familiar "In the beginning was the Word," the Rev. Phillips's translation reads: "At the beginning God expressed Himself. That Personal Expression was with God and was God, and He existed with God from the beginning. All creation took place through Him, and none took place without Him. In Him appeared Life, and this Life was the



—Bettmann.

The New vs. the Old: These pictures show traditional and modern interpretations of Adam and Eve (left) and the Crucifixion.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

**Forgotten for 4500 years**

# THE LOST PYRAMID

**By M. ZAKARIA GONEIM**

An archaeological suspense story. Here, for the first time, is the true, step-by-step account of the finding and uncovering of a pyramid long hidden by the desert sands. A rare treat for armchair explorers—as you go along on one of the most exciting discoveries of recent times. Illustrated. *$3.50 at all booksellers*

**RINEHART & CO., INC.** **N. Y. 16**

**MIGHT AS WELL BE DEAD**

THE NEW **NERO WOLFE MYSTERY NOVEL** in which he and Archie outwit the Bureau of Missing Persons, only to find a man already condemned.

BY **REX STOUT**

**VIKING $2.75**

*For Christmas Present and Christmas Future*

**A TRUE FACSIMILE OF THE ORIGINAL EDITION**
***Charles Dickens'***

## *A CHRISTMAS CAROL*

*The* edition of Dickens' immortal work as it appeared in London 113 years ago, with the original John Leech illustrations—4 pages in color. Foreword by Edgar Johnson. Colorful slip case.
Only $2.95 at any bookstore.
**COLUMBIA UNIVERSITY PRESS**

*"Exciting and readable"*
**—Portland, Oregon, Journal**

## WEATHERBY CRISIS

**A Business Novel by Bernard Lester**

"A warm and sympathetic account of what happens when a small industry whose founder had worked and lived among his men is turned over to an executive who never leaves the business office." **—Washington Post**

$3.50 at your bookstore or
**TWAYNE PUBLISHERS, Inc.**
31 Union Square West, New York 3

**NOW AVAILABLE**

## A COLLECTION OF DOCUMENTS ON DISARMAMENT & SECURITY

**1919-1955**

*Prepared by the Senate Subcommittee on Disarmament*

This exhaustive collection of documents on one of the great issues of our time may be obtained without cost by addressing your request to

The Saturday Review, Box Z-999
25 West 45th St., New York 36, N.Y.

Coming—Saturday Review—December 1, 1956

BOOKS TO GIVE AND GET FOR CHRISTMAS


Light of mankind. The Light still shines in the darkness, and the darkness has never put it out. . . . So the Expression of God became a human being and lived among us."

In perhaps the boldest twentieth-century translation of them all, the Scottish scholar James Moffatt, whose insights into the meanings of Biblical passages have been promulgated from countless pulpits, translated the Garden of Eden as a "park" and Noah's ark as a "barge." In the Moffatt translation, too, Esau sold his birthright to Jacob, not for a mess of pottage but for a "red omelet," and the three wise men who came to worship the infant Jesus were not wise men in the traditional sense at all. According to Moffatt they were "magicians."

To add to these interesting differences, there have, of course, been some bizarre results from the pens of assiduous translators. When Jesus walks on the waters in the Phillips translation, he calms the Apostles by saying, "It's all right, It's I myself, don't be afraid!" (In the King James Version, he is more stately: "It is I; be not afraid.") And some translators have shown a tendency for substituting such words as "cattle-stall" for "manger," "stall-fed cattle" for "fatted calf," "brushing the hair" for "anointing the head," and, as in the case of one British translation, "pounds sterling" for "talents" in the parable of the talents.

Even the Knox Translation and the Revised Standard Version—which are the two new Bibles thus far completed—have come in for their share of criticism, too. When the Knox Bible first appeared in England, the monsignor's literary skill was so widely questioned that no less a literary figure than Evelyn Waugh felt he had to come to the monsignor's defense. Said Mr. Waugh:

"In seeking the full and true meaning of his text he has burnished it clean of all patina, of all the adventitious charms of 'period.' Moreover, he has kept an eye on posterity so that in a hundred years time no reader shall be able to say: 'How deliciously 1940!' and lose his plain message." Actually, the Knox Translation has cleared up a great many literary tangles which are to be found in older Catholic Bibles. In Psalm 93, Verse 20 of the venerable Douay version of the Bible for Roman Catholics, for example, the lines read: "Doth the seat of iniquity stick to thee, who framest labour in commandment?" The Knox Translation reads: "What part have these unjust judges with thee? Thy punishments are for the breakers of thy law." Again, in Psalm 108, Verses 23-24, the Douay Version

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

reads: "I am taken away like the shadow when it declineth; and I am shaken off as locusts. My knees are weakened through fasting; and my flesh is changed for oil." The Knox Translation of the same passage: "Like a tapering shadow I depart, swept away like a locust on the wing. My knees are weak with fasting, my strength pines away unnourished."

Similarly, the Revised Standard Version of the Bible for Protestants has frequently cleared up the meaning of the old King James Version. In Genesis 15:5, the King James Version reads: "And he [God] brought him [Abraham] forth abroad, and said, Look now toward heaven, and tell the stars, if you be able to number them; and he said unto him, So shall thy seed be." The Revised Standard Version, supplying quotation marks among other changes, reads: "And he brought him outside and said, 'Look toward heaven, and number the stars, if you are able to number them.' Then he said to him, 'So shall your descendants be.'"

To most readers of the Bible such minor changes would seem to indicate no cause for controversy. But to Protestant Fundamentalists they have indeed proved to do so. The Fundamentalists have accused the revisers of the Revised Standard Version of changing some important "the's" to "a's" and thereby denying the uniqueness of Jesus in such phrases as "a Son of God" instead of "the Son of God." Worse yet, according to the Fundamentalists, the Revised Standard Version denies the virgin birth of Jesus. The chief Fundamentalist exhibit in this connection: The King James Version quotes Isaiah 7:14 in this manner: "Behold a virgin shall conceive and bear a son, and shall call his name Immanuel." The same verse in the Revised Standard Version reads: "Behold, a young woman shall conceive and bear a son, and shall call his name Immanuel." Cried evangelist Dan Gilbert of Upland, California, voicing the complaint of many Fundamentalists: "I have chosen to repudiate this New Bible which is no Bible at all, but is a book contrived by the servants of Antichrist to undermine the truths that are contained in the Bible of our fathers."

Yet, today, though the Fundamentalists have steadfastly refused to accept it, "The Revised Standard Version of the Holy Bible" has sold well over 4,000,000 copies to its more liberal Protestant readers. So has the Knox translation sold well to Roman Catholics. And, despite its various garbs, the Bible as a whole is still the world's best selling book—even in one of its boldest translations, the Moffatt Bible.

**IF ONE PICTURE IS WORTH MORE THAN TEN THOUSAND WORDS,** then what can we tell you of Viola—? That she is cold and needs a coat—that her little face and hands are swollen from frostbite—that she has never known the warmth of a fireside, of a wool blanket, of adequate shelter, the well-being of a full tummy. Her clothes, a mass of ragged patches somehow held together tell the story of her wretched little life—not enough—of anything. One of two children, she lives with her parents in Monteflavio, Italy, a cold mountain village only one hour from Rome. Her father's income is $80.00 per year—there is little work. Crushed and broken with heartache for their little ones, the sad parents look on desperately. Help to Viola means help to a whole family—hope instead of despair, a chance to live, a bulwark against negative indoctrination. Won't you help a distressed child like Viola who cannot subsist for long this way—or the many others without one or both parents? These children can only look to you.

You alone, or as a member of a group, can help these children by becoming a Foster Parent. You will be sent the case history and photographs of "your child" upon receipt of application with initial payment. "Your child" is told that you are his or her Foster Parent. At once the child is touched by love and a sense of belonging. All correspondence is through our office, and is translated and encouraged. We do no mass relief. Each child, treated as an individual, receives a monthly cash grant of nine dollars plus food, clothing, shelter, education and medical care to his or her needs.

Plan is a non-political, non-profit, nonsectarian, government-approved, independent relief organization, helping children, wherever the need, in England, France, Belgium, Italy, Holland, Greece, Western Germany and Korea and is registered under No. VFA 019 with the Advisory Committee on Voluntary Foreign Aid of the United States Government and is filed with the National Information Bureau. Your help is vital to a child struggling for life. Won't you let some child love you?

**Foster Parents' Plan, Inc.**

**43 WEST 61st STREET, NEW YORK 23, N. Y.**

© 1956 FPP, Inc.

PARTIAL LIST OF SPONSORS AND FOSTER PARENTS

Arturo Toscanini
Mary Pickford
Mr. and Mrs. Robert W. Sarnoff
Dr. John Haynes Holmes
Jean Tennyson
Helen Hayes
Dr. Howard A. Rusk
Edward R. Murrow
Bing Crosby
K. C. Gifford
Gov. and Mrs. Walter Kohler
Charles R. Hook
Mr. and Mrs. John Cameron Swayze
Garry Moore

Founded 1937

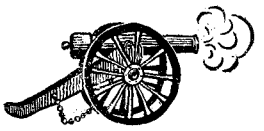
FOSTER PARENTS' PLAN, INC. SR-11-10-56
43 W. 61st St., New York 23, N. Y.
In Canada: P.O. Box 65, Sta. B., Montreal, Que.

A. I wish to become a Foster Parent of a needy child for one year.
If possible, sex_____, age_____, nationality_____.
I will pay $15 a month for one year ($180). Payment will be made monthly ( ), quarterly ( ), semi-annually ( ), yearly ( ).
I enclose herewith my first payment $_____.

B. I cannot "adopt" a child, but I would like to help a child by contributing $_____.

Name_____
Address_____
City_____ Zone____ State_____
Date_____ Contributions are deductible from Income Tax.


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



*Distinguished contributions in American history*

**The Pursuit of Science in Revolutionary America, 1735-1789**

*Brooke Hindle* explains the scientific interests and contributions, the interdependence of scientific advances and political changes, during the Revolutionary Era. "One of the most original works on American history to appear in recent decades."—*Carl Bridenbaugh* Illus. $7.50

**Sherman's March Through the Carolinas**

*By John G. Barrett.* General William T. Sherman considered his march through the Carolinas the greatest of his military feats. This book is the first to record it completely—as a military campaign and as a human and personal drama. $6.00

**THE UNIVERSITY OF NORTH CAROLINA PRESS**
CHAPEL HILL



Coming Nov. 15th

**Saul Bellow's** *new book*

**SEIZE THE DAY**

**$3.00 VIKING**

**The NEW best seller by HARRY and BONARO OVERSTREET**

Authors of *The Mature Mind* and *The Mind Alive*

**THE MIND GOES FORTH**

**"HUNDREDS OF CLUES TO A GOOD LIFE."—*Saturday Review***

**At all bookstores • $3.95 NORTON**


# This Century's Bibles

Here is a chronological list of twentieth century Bible translations or revisions which are most widely used today, together with the names of their original American publishers:

## *PROTESTANT*

**1901: THE AMERICAN STANDARD VERSION.** *Thomas Nelson.* Clothbound, $3; to morocco bound, $20.
Being the earliest twentieth century authorized revision of the King James Version, by a committee of eminent Protestants.

**1903: THE WEYMOUTH TRANSLATION.** *By Richard Francis Weymouth. Harper.* Clothbound, $3.50; leather binding, $7.50.
A translation of the New Testament into everyday English.

**1923-27: THE SMITH-GOODSPEED TRANSLATION.** *University of Chicago Press.* Clothbound, $3.50 and $4.50.
A highly respected Bible, the Old Testament of which was translated by a group of scholars under the editorship of J. M. Powis Smith and the New Testament of which was translated by a single scholar, Edgar J. Goodspeed. (See article on pages 51-53.)

**1924: THE MOFFATT TRANSLATION.** *Harper.* Clothbound, $4.75; leather bound, $11; with concordance: clothbound, $5.75; leather bound $15.
The most famous (and one of the boldest) one-man renderings of the Bible. Revised in 1935. (See article on pages 51-53.)

**1924: THE MONTGOMERY TRANSLATION.** *Judson.* Keratol bound, $2; leather bound, $7.50.
A translation of the New Testament which was done by Helen Barrett Montgomery and published on the centennial of the American Baptist Publication Society.

**1937: THE WILLIAMS TRANSLATION.** *Moody Press.* $3 and $6.95.
A translation of the New Testament into popular language by Charles B. Williams.

**1947-55: THE PHILLIPS TRANSLATION.** *Macmillan.*
Consisting of three volumes thus far translated by the Rev. J. B. Phillips into modern English. The volumes are: "Letters to Young Churches" (containing the portion of the Bible from Romans to Jude), $2.75; "The Gospels" (see article on pages 51-53), $2.75; and "The Young Church in Action" (containing a translation of the Acts of the Apostles), $2.50.

**1952: THE REVISED STANDARD VERSION.** *Thomas Nelson.* Clothbound, $3; to the largest pulpit size, $100.
A further revision in mid-century of the above-listed "The American Standard Version." (See article on pages 51-53.)

**1952: THE RIEU GOSPELS.** *Penguin Books.* Clothbound, $1.95; paper bound, 65¢.
Being a new translation from the Greek of the four Gospels.

## *ROMAN CATHOLIC*

**1941: THE CONFRATERNITY REVISION.** *St. Anthony Guild Press.* Student edition, $1.75; to collector's edition, hand bound, $100.
Being the first authorized revision of the Challoner-Rheims version of the New Testament on the part of the Roman Catholic Church.

**1944-1956: THE KNOX TRANSLATION.** *Sheed & Ward.* Clothbound, $7.50; to morocco, $25.
The recently published one-man Roman Catholic translation of the Bible (See article above.)

**1952-55: THE CONFRATERNITY VERSION.** *St. Anthony Guild Press.* Vol. I, $4.50; Vol. III, $5.
Being the first two volumes of the projected entire Bible which has thus far been authorized and published by the Roman Catholic Church, and being a departure from the procedure used in the Confraternity Version of the New Testament (above) by virtue of the fact that this Bible is a translation from the original languages, not a revision of an earlier translation. Of the two volumes thus far published, the first contains the scriptures from Genesis to Ruth, the second (which is actually called Volume III) includes the books of Job to Sirach. (See article on pages 51-53.)

**1954: THE KLEIST-LILLY TRANSLATION.** *Bruce.* $3.75 and $5.50.
Being the New Testament for Roman Catholics, translated by the Rev. James A. Kleist, S.J. and the Rev. Joseph L. Lilly, C.M.

## *JEWISH*

**1917: THE HOLY SCRIPTURES ACCORDING TO THE MASORETIC TEXT.** *World Publishing Co.* Buckram, $5; genuine limp leather, $10.
A greatly respected translation of the Jewish Bible under the auspices of the Jewish Publication Society of America. Revised in 1955.

**1961: THE REVISED TRANSLATION OF THE HOLY SCRIPTURES.** *World Publishing Co.*
A yet-to-be-published complete revision of the above 1917 "The Holy Scriptures According to the Masoretic Text." To be completed in approximately five or six years. (See article on pages 51-53.)

# This Year's Bibles

Throughout the country's bookstores this year, Bibles and books about the Bible, both plain and fancy, were being offered in unprecedented numbers to Christmas shoppers. Here is a list of the newest offerings. Unlike those above, the Bibles listed here are, unless otherwise indicated, of the King James Version.

**A JEWISH UNDERSTANDING OF THE NEW TESTAMENT.** *By Samuel Sandmel. Hebrew Union College Press.* $5.
A substantial interpretation of the New Testament, being intended to give Jews an opportunity to learn about the Christian portion of the Bible, the whole being written by an eminent rabbi.

**ILLUSTRATIONS FOR THE BIBLE.** *By Marc Chagall. Text by Jean Wahl. Harcourt, Brace.* $25.
An awesome collection of 117 gravure plates and sixteen color lithographs by the famous modern artist Chagall. A limited edition.

**KEY WORDS OF THE BIBLE.** *Edited and arranged by Albert N. Williams. Duell, Sloan & Pearce.* $4.
A dictionary of the meanings of Biblical words, all put together in order to make for more understanding on the part of the thorough Bible reader.

**LEGENDS OF THE BIBLE.** *By Louis Ginzberg. Simon & Schuster.* $5.
The variations of the stories in the Scriptures (from Adam and Eve to the later kings of Judah) set down in scholarly (but popular enough) form.

**NELSON'S COMPREHENSIVE ATLAS OF THE BIBLE.** *By L. H. Grollenberg. Thomas Nelson.* $15.
The entire Holy Land in thirty-five colored maps and 408 illustrations, all exceedingly handsomely done.

**READING THE BIBLE.** *By E. H. Rece and William A. Beardslee. Prentice-Hall.* $2.25.
A guide to the most important stories of the Bible, together with a good deal of history about its people.

**SECOND THOUGHTS ON THE DEAD SEA SCROLLS.** *By F. F. Bruce. William B. Eerdman.* $2.50.
Being a well-known Bible scholar's latest

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

thoughts on the significance to Christianity of the recently discovered Dead Sea Scrolls.

**THE BIBLE AS HISTORY.** *By Werner Keller. Morrow.* $5.95.
A best-selling European import which locates all the places where important Biblical events occurred (including the pavement where Jesus stood before Pontius Pilate and the great stables of King Solomon) and thus confirms the history of the Bible.

**THE BIBLE FOR FAMILY READING.** *The Old Testament prepared by Joseph Gaer, the New Testament prepared by Mr. Gaer and Chester C. McCown. Little, Brown.* $7.50.
All the best stories of the Bible collected and printed in extremely readable form.

**THE BIBLE IN ART: THE OLD TESTAMENT.** *Phaidon.* $8.50.
Illustrations of more than 250 famous art works which have been inspired by the Old Testament, from the earliest Roman and Byzantine artists to Rembrandt.

**THE BIBLICAL ILLUSTRATOR.** *Edited by Joseph S. Exell. Baker.* $4.50 per volume.
A huge collection of material for your minister's sermons, in which every verse of the entire Bible is completely covered, religiously, historically, anecdotally, etc. Of the fifty-seven planned volumes in this series, eighteen have thus far been completed (six of them in 1956) and the volume entitled "Psalms I" will be published this month.

**THE CAMBRIDGE CONCORDANCE BIBLE.** *Cambridge University Press.* $16.50. Less expensive French morocco leather binding. $11.50.
A morocco leather bound (in blue, red, or black) Bible which is easy to carry and contains the words of Jesus in red letters for easy reference.

**THE CAMBRIDGE COVENANT NEW TESTAMENT AND PSALMS.** *Cambridge University Press.* $5.50. Bound in real pigskin. $4.50.
A new vest pocket Testament which is finely but extremely readably printed. Comes in black, blue, or red morocco.

**THE CAMBRIDGE TEACHERS' BIBLE.** *Cambridge University Press.* $15.50. Less expensive French morocco leather binding (and omitting the Bible Dictionary which is included in the more expensive edition): $9.50.
A smaller-typed Bible than "The Cambridge Concordance Bible" listed above. But it contains most of the features of the Concordance Bible and, in addition, maps and, for one's own jottings, note paper bound right into the Bible.

**THE CATHOLIC BIBLE IN PICTURES.** *Edited by the Rt. Rev. Msgr. Dante Del Fiorentino. Hawthorn.* $4.95.
The stories of both Old and New Testaments, as told in pictures and based on available portions of the new Roman Catholic "Confraternity Version of the Holy Bible."

**THE CATHOLIC BIBLICAL ENCYCLOPEDIA.** *Edited by John E. Steinmueller, S.T.D. and Kathryn Sullivan, R.S.C.J. Joseph F. Wagner, Inc.* Buckram, $20; leather bound, $30.
Being a quick and reliable (and scholarly) Roman Catholic reference book on almost every subject and problem related to the Old Testament.

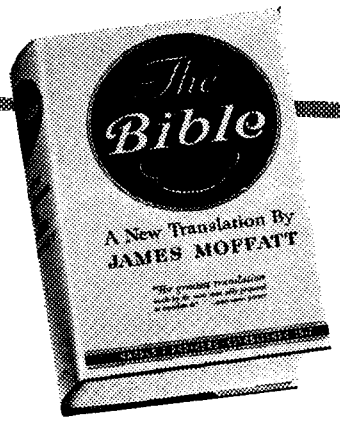
**THE CATHOLIC COMPANION TO THE BIBLE.** *Edited by Ralph L. Woods. Lippincott.* $3.95.
A collection of the most interesting (and readable) writings by Roman Catholics on the Bible (from St. Jerome to Jacques Maritain).

**THE DEAD SEA SCRIPTURES IN ENGLISH TRANSLATION.** *With an introduction and notes by Theodor H. Gaster. Doubleday.* Clothbound, $4; paper bound, 95¢.
Being the translation for English readers of those controversial Dead Sea Scrolls which have thus far been transcribed.

**THE DEAD SEA SCROLLS.** *By J. M. Allegro. Penguin.* 85¢.
One scholar's story of the discovery of the Dead Sea Scrolls and his critique of their significance for students.

**THE HEIRLOOM BIBLE.** *Hawthorn.* Red Rexine, $25; to morocco, $50.
By far the most highly publicized of the current offerings, this Bible contains the Old and New Testaments and the Apocrypha in the authorized King James Version as well as fifty-six full-page and full-color paintings, a concordance, an index, and an eight-page, fancy section for family records.

**THE HARPER CLEARBLACK CONCORDANCE BIBLE.** *Harper.* $15.
A new dressing-up of the King James Version intended to appeal especially to women, being bound in rose-red genuine morocco and containing a special sixteen-page index to all the women to be found in the Bible.


▶ Let this Bible help *you* understand the Scriptures as it has already helped more than two million readers throughout the English-speaking world!

# *The Moffatt Bible*

***by Dr. James Moffatt***

The greatest, one-man modern translation, made by the greatest Biblical scholar of the century. Helpful beyond measure to the student, and indispensable to teacher and preacher.

**B-1** — Bible paper edition, cloth binding, gold jacket. Size 4⅞ x 7¼ x 1 7/16" thick. $4.75

**C-1** — The *only* modern translation with Concordance and Maps. Silver jacket, 1⅝" thick, otherwise as B-1. $5.75

*At your bookseller*

**HARPER & BROTHERS — est. 1817 — N. Y. 16**

**"The Bible is right after all!"**

*Archaeology and science adventure 4000 years into the past to document —*

# THE BIBLE AS HISTORY

**A CONFIRMATION OF THE BOOK OF BOOKS**

**WERNER KELLER**

**Translated by William Neil**

THE BIBLE, accepted for centuries as the story of man's salvation, comes to life as a great historical document in this exciting new book that sifts and summarizes the mass of archaeological and scientific material uncovered in recent years. Now not even the most skeptical can regard the Bible as a poetic recounting of ancient folklore, but must accept it as vivid, authentic history.

*Illustrated with 83 drawings and maps, and 52 photographs of modern archaeological sites and items of Biblical importance. $5.95*

**MORROW**


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

**THE HARPER BREVIER TEXT BIBLE.** *Harper.* $11.50.
This Bible is designed for men, its binding being alligator-grained calfskin.

**THE ILLUSTRATED FAMILY BIBLE.** *Harper.* $40.
Probably the largest and most handsome of the Christmas offerings, this Bible is the kind that used to command the most prominent position on the parlor table. Sturdily bound in oxhide, it contains 225 full-page engravings by the most famous of all Bible illustrators, G. Doré, and a generous section for family records of births, marriages, deaths.

**THE NEW CATHOLIC VERSION OF THE HOLY BIBLE.** *P. J. Kenedy.* $19.95.
A handsome red-and-gold bound (and red-boxed) Roman Catholic Bible, containing the venerated Douay Version of the Old Testament and the new Confraternity revision of the New Testament.

**THE OXFORD CONCORDANCE BIBLE.** *Oxford University Press.* $19.50.
A small luxury Bible. Less than one inch thick and printed in a new type called Jasper.

**THE OXFORD NEW LONG PRIMER TEACHERS' BIBLE.** *Oxford University Press.* $35.
A handy but luxurious Bible bound in genuine pin seal (and nylon sewn) of black, and with solid gold edges. Contains concordance.

**THE OXFORD SCOFIELD REFERENCE BIBLE.** *Oxford University Press.* $25.
A brand new offering in polished morocco, marbled end papers, and gold rules, all intended primarily as an impressive Bible for an executive to place on his desk. In blue or red.

**THE OXFORD TEXT BIBLE.** *Oxford University Press.* $5.75.
An inexpensive white (and washable) Bible with silver edges and silver lettering and a marriage record inside its front cover for its intended buyer—most likely a bride.

**THE OXFORD TEXT BIBLE.** *Oxford University Press.* $12.
A thin Bible (only one-half inch thick) but a complete one, all bound in black or red morocco and set in extremely readable small type.

**THE RAND McNALLY BIBLE ATLAS.** *By Emil G. Kraeling. Rand McNally.* $8.95.
A handy but impressive atlas of the Holy Land including forty pages of completely new full-color maps of the region, many excellent photographs, and the latest archeological information. (To be published Nov. 19.)

**THE TEN COMMANDMENTS.** *By Solomon Goldman. Edited by Maurice Samuel. University of Chicago Press.* $3.75.
A scholarly history of the origins (and of the effects on civilization in general) of the Decalogue.

**THE WESTMINSTER HISTORICAL ATLAS TO THE BIBLE.** *Edited by George Ernest Wright and Floyd Vivian Filson. Westminster.* $7.50.
A geography of the Holy Land, together with all the latest knowledge about it.

## FRASER YOUNG'S LITERARY CRYPT NO. 698

*A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 698 will be found in the next issue*

G HGA HZBP AJP

BDGRRJD HJYF MFRKFLB

PEGA EF VGA UKTFBP.

—EGOFRJVW FRRKB.

*Answer to Literary Crypt No. 697*

Imagination is as good as many voyages—and how much cheaper.
—GEORGE WILLIAM CURTIS.

# CLASSIFIED

*CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted: personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Rates per insertion: 40¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 32¢ per word; 26 times 34¢ per word; 13 times 36¢ per word; 6 times 38¢ per word. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 36, N. Y.*

## OUT-OF-PRINT

HARD-TO-FIND Books located by specialists. No search charge. MADISON BOOKS, Box 386A, Madison Square Station, New York 10.

JOHN FRIEND, BOOKFINDER, can get the book you want. Free search service. Box 1975R, Cardiff, California.

FREE SERVICE, thousands of books—complete assortment, fine sets. CRIST BOOK SHOP, 381 Wabasha, St. Paul, Minnesota.

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4201 Kensington, Detroit 24, Mich.

BOOKS LOCATED PROMPTLY. Paramount Book Service, 39 Hopedale, Boston 34, Massachusetts.

ANY AVAILABLE BOOK LOCATED. Webb Book Service, 200 East Walter Road, South Bend 14, Indiana.

NAME THE BOOK—We'll get it! CHICAGO BOOK MART, Chicago Heights, Ill.

YOU NAME IT—WE FIND IT! Prices surprisingly low! Fast service. Try us—no obligation. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

## BACK NUMBERS

MAGAZINES—millions of back issues, thousand titles. Try us. "Back Number" Wilkins, Danvers, Massachusetts.

## BOOKPLATES

FREE CATALOGUE. Scores of beautiful designs. Address BOOKPLATE, Yellow Springs, Ohio.

## BOOKS

ENCYCLOPAEDIA AND DICTIONARY CATALOGUE FREE. Literary Mart, 1265 Broadway, NYC.

BRITISH BOOK BARGAINS—ALL SUBJECTS. Catalogue free. Wants solicited. Transbooks, Box 22-S, Brooklyn 26, N. Y.

ATHEIST BOOKS. 32-page catalogue free. TRUTH-SEEKER CO., 38 Park Row, NYC 8.

FOYLES FAMOUS BOOKSHOP. New, secondhand, rare and out-of-print Books on all subjects. Stock of over three million volumes. One of England's biggest collections of fine bindings. 119-125, Charing Cross-Road, London WC2, England.

INDIAN-MAYA-INCA. Catalogue free. George Norin, 224 Purchase St., Rye, N. Y.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—Literature, etc. Catalogues issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham 65, N. Y.

HOW TO BE A PUBLIC STENO (What to charge). Complete guide one-girl operation. $2. Steno, Box 253, Tyler, Texas.

GENEALOGIES, heraldry, histories. Paramount Book Service, 39 Hopedale, Allston, Boston 34, Mass.

## FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's French bookshop where French books are sold exclusively. Mail-order catalogue 40¢.

## LITERARY SERVICES

REJECTIONS! I diagnose, cure. Top-ranking editor says: ". . . very high opinion of your comments . . ." All literary services. I've SOLD unknowns. SARA CLYNE, 250 W. 57th Street, NYC 19. JUdson 2-1957.

ALL THE WORLD LOVES AN AUTHOR! You too can win friends and royalty checks! If you write, we appraise/sell. Write/telephone. Daniel S. Mead, Literary Agent, 419 Fourth Ave., NYC 16. OREgon 9-1150.

ELEANOR KING, literary agent, books, novels, articles, stories. 19 West 44 St., NYC 36.

MANUSCRIPT TYPING SPECIALISTS. Excellence guaranteed. GLADYS-IRENE LEAHEY, Seven Park Ave., NYC. MUrray Hill 6-4464.

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales publication. Unestablished writers assisted. Information available before sending manuscript. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 36.

MANUSCRIPT TYPING: Intelligent, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 5-1127.

MANUSCRIPT SALES SERVICE for books, short stories, articles, by established literary agency. Excellent magazine and book contracts. Scripts urgently needed to fill publishers' demands. Highly recommended literary services include: Editing, constructive criticism, revision. Send for Brochure S. MANHATTAN LITERARY AGENCY, 520 Fifth Ave., NYC 36.

MANUSCRIPTS TYPED with intelligence and dispatch. PEGGY SWEET, 424 Madison Ave., NYC. PLaza 8-2740.

EDITING, TYPING, ALL FORMS of manuscripts—Theses, Books, Plays. GHOSTWRITING speeches, thesis guidance, et al. All subjects. WRITERS' SERVICE, 7 East 42 St., NYC. MUrray Hill 7-5159.

OUR book and booklet production-distribution program features author-ownership. 70% royalties. FREE FOLDER. William-Frederick Press, 313 West 35 St., NYC 1.

TWENTY-THREE IMPORTANT SERVICES for all writers. Free information about membership. NATIONAL WRITERS' CLUB, 1817 Gilpin, Denver 18, Colorado.

## FOREIGN PERIODICALS

ITALIAN PERIODICALS, Italian Publishers, Times Tower, New York 36.

## FOOD DELICACIES

MARGARET MORGAN'S JASMINE HOUSE shelled Pecan Halves. $5.95 gallon. Ideal gift for anyone. P. O. Box 1765, Birmingham, Alabama.

## RECORD MART

"TRENDS . . . in Leisure Living." An exciting gift emporium of home entertainment accessories, with the accent on music! Free catalogue. Leslie Creations, Dept. C207, Lafayette Hill, Penna.

RARE RECORDS sold, lowly priced. Free lists. Collections bought. E. HIRSCHMANN, 100 Duncan Ave., Jersey City, N. J.

FREE CATALOGUE—LATEST Records, Tapes, Books. MAGIC-TONE, 545 Fifth Ave., NYC 17.

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell, and Barenreiter. Baroque (English fingering) $3.95, $5, $6.50 up. Recorder music and methods. Free catalogue R116, HARGAIL, 130 West 56 St., NYC.

FREE JAZZ DISCOGRAPHY and Catalogue. World's greatest Jazz Artists. SAVOY RECORDS, Newark, N.J.

BLUE NOTE RECORDS. The finest in Jazz. Modern Jazz, Dixieland, New Orleans. New 12" LP series. Finest Vinylite pressings. Complete catalogue on request. Blue Note Records, Dept. S., 767 Lexington Ave., NYC 21.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## MAPS & ATLASES

OLD-STYLE REPRODUCTIONS of 300-year-old maps. Latest decorative and general maps. Imported books, French calendars. Request Christmas list. The Map & Book Store, Dept. SR11, Westport, Conn.

## ART

ART MASTERPIECES from World Museums in gorgeous 2x2 color slides. Send $1 for 3 samples and catalogues. Artco, Box 455, Van Nuys, California.

STUDY IN BEAUTIFUL TAXCO! Springtime all year. Inexpensive living and tuition. Write for folder. Taxco School of Art, Taxco, Guerrero, Mexico.

WHY MEXICO? . . . Join American colony studying arts, crafts, Spanish, Creative Writing . . . Beginners, professionals . . . MFA . . . Room, board from $60 monthly in Mexico's most beautiful colonial town . . . Illustrated prospectus? INSTITUTO ALLENDE, Box 6, San Miguel Allende, Guanajato, Mexico.

CHARCOAL PORTRAIT OF DISTINCTION done from your photo, $15, excellent gift, John Walencik, 15703 Kennicott, Harvey, Illinois.

PINING FOR PICASSO? For Connoisseurs: "Original Prints and Drawings of Modern Masters." Catalogue, 110 Illustrations—$1. DEITSCH, 51 East 73 St., NYC 21.

## FILMS

IF YOU WANT TO START A FILM CLUB . . . send $1 for the "Film Society Primer," 96 pp., edited by Cecile Starr, published by the American Federation of Film Societies, 110-42 69th Ave., Forest Hills 75, N. Y.

SR's Index to 16mm reviews and articles. Send 10¢ to FILMS, The Saturday Review, 25 West 45 St., NYC 36.

## PERSONALS

WIN MONEY on new network TV quiz show. If you're an extrovert and have decent fund of knowledge—call TEmpleton 2-8600 (NYC), or write Box Z-728.

IMPORTED SPANISH BULLFIGHT SPECIALTIES: Posters, Wicker Bulls' Heads, Books, Photos, Banderillas, Wineskins, other items. Folder free. Los Toros, Box 5964-S, Indianapolis, Indiana.

DYNASCOPE—Sensational New Reflector Telescope. Send for details, Criterion Co., Dept. SR 26, Hartford, Conn.

FURNISHED IN EARLY AMERICAN? Send 25¢ for new big 800-picture catalogue. Reproduction furniture, finished and unfinished; lamps; outdoor lighting; fireplace equipment; mailboxes, signs. South Jersey, Sandwich and MILK Glass; hand wrought hardware; finishing supplies; HUNDREDS OF UNUSUAL GIFTS. Quality products at Country prices from our shop in historic Sturbridge, famous Craft Center for 150 years. STURBRIDGE YANKEE WORKSHOP, 706 Brimfield Turnpike, Sturbridge, Mass.

A KING'S EXERCISE on a secretary's budget. Learn to Fence. Absolute beginners—advanced. ALL EQUIPMENT PROVIDED. LOWEST FEES. MASQUE Fencing School, JUdson 6-7947 (NYC).

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. New Fifth Edition—nine volumes, 8,398 pages, thousands of illustrations, $127.50. Extended payment plan. Postcard brings details. St. Martin's Press, Dept. 14, 103 Park Avenue, NYC 17.

IMPORTED RECORDERS-FLUTES, Swiss KUENG, Dolmetsch, Purcell, and Barenreiter. $3.95, $5, $6.50 up. Largest selection of recorders in the West. Free catalogue. PANPIPES, 1318 Grant Ave., San Francisco 11, California.

LEARN WHILE ASLEEP! Details free. Research Association, Box 610-N, Omaha.

EXPERIENCED MALE SOCIAL WORKER who has given creative leadership in community centre, camping and adult education, interested in making change of employment. Seeking challenging opportunity in new social work or educational developments. Member NASW. Please write fully. Will explore all possibilities. Box Y-11.

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN, 170 Broadway, NYC.

## PERSONALS

"FOREIGN JOB OPPORTUNITIES!" Excellent professional, technical, teaching, clerical positions Europe, Asia, S. America, Africa. Detailed information on 200 job classifications; over 100 firms, government agencies now hiring. (Male, Female.) Only $1. Money back guarantee. OTIS PUBLICATIONS, Box 21S, Alden Manor, Elmont, N. Y.

DANCE GIFTS—A most unusual 16-page illustrated catalogue of gifts with dance motifs. Send for your free copy today. The Dance Mart, Dept. S., Box 315, Midtown Sta., NYC 18.

ORSON LOWELL'S ORIGINAL DRAWINGS. Write Lowell, 20 Boulevard, New Rochelle, N. Y.

ANY INTELLIGENT PERSON who is handy with tools can make a beautiful violin from one of our complete kits. Free brochure. Premier Music, 309 West Fourth St., Los Angeles 13, Calif.

FAMILY ARMS — English, Scotch, Irish. Write M'WETHY, St. Johnsville, N. Y.

FRENCH, ITALIAN—Speak fluently, highly educated Parisienne. Interesting, practical method, SPANISH—small group forming for conversational soirees. Spanish instructors. LExington 2-8893 (NYC).

PRE-COLUMBIAN SCULPTURE for sale. Large and small figures—pots—dog. Photos. Box 141, Norwich, Vermont.

BOOKBINDING. Expert craftsman—fine bindings, restoring, rebinding, inexpensive, prompt. Morgan, Bindery, Seaford, Sussex, England.

YOUNG MAN, 27, veteran, M.A., seeks interesting employment, NYC, from January 15 until September 1. Box A-115.

ANYONE FOR WORD-DOMINOES? 48 hard cardboard pieces introduce a new family of word-making games to end all word-making games. Only $1.50 postpaid. No C.O.D.'s. Or send 10¢ for sample pieces and rules. DEALER INQUIRIES INVITED. Combo Games Corp., 1249 Washington Blvd., Detroit 26, Michigan.

FOR SALE: Stained glass window, gothic, depicting "Sir Gawain," suitable for library, music room or stair hall. Made of antique glass, perfect condition. 36½ x 64⅝". $700. Box A-122.

MAKE MELLOW MUSIC IMMEDIATELY with lovely imported rosewood Recorder. Perfect intonation. Not a toy. $14.50 complete. COOPER MUSICo., 62 East Division St., Chicago, Ill.

FOREIGN SERVICE OFFICER finishes two-year tour Indochina January, interested new challenge, development in "creative communication." Single, 31, traveled, considered personable. Theatre, radio, newspaper, public relations experience. Consider purchase or partnership in publication or similar endeavor. Box Y-57.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Art Objects, Ivory, Tortoise Shell, etc. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16. MUrray Hill 5-4280.

WORLD TRAVELED YOUNG WOMAN, 28, former model, newspaper editor, advertising agency manager, desires position combining some, all, or none of these interests. Box A-110.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail price! $9.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

Woman who can REALLY write dialogue, adapt stories or plays, wants that kind of job beginning next January. Box A-116.

ADMINISTRATIVE ASSISTANT FOR PERSONNEL DIRECTOR, Chicago area educational institution. Woman, under 30, college graduate, happily married or happily single. Tact, wit, literacy, typing ability, tolerance for humanity essential. Salary moderate, career opportunity. Personal interview mandatory, hence prefer Chicago area applicants. Box A-102.

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES. Spanish Toros, French Riviera, etc. Lists for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

MALE SECRETARY, 38, with last employer 11 years, seeks position in NYC. Box Y-99.

CREATIVE YOUNG ILLUSTRATOR, out of State, wishes to settle in Manhattan, seeks counterpart willing to share studio apartment. Box A-127.

BACHELOR, 40's, seeks sportsminded companion share expenses for motor trip to Mexico. Box A-129.

## PERSONALS

DANCERS—MUSICIANS. Want to save time and carfare? Live and work in a CARNEGIE HALL Studio. Leases from $140. CIrcle 7-1350 (NYC). Box A-126.

ASPEN, COLORADO—Executive Secretary, young woman, college education, interest in humanities as assistant in Aspen Institute for Humanistic Studies. Position available immediately. Aspen Institute, Aspen, Colorado.

LADY—LIKE A COZY ROOM in midtown Manhattan Duplex? Private bath and entrance. Breakfast optional. Box A-129.

## VACATIONS

HAITI'S MOST COLORFUL HOTEL, beloved by writers, artists, spirited people, formerly presidential residence, offers unique atmosphere, stimulating company, cool breezes, tropical gardens, swimming pool. Winter, single $13, double $22-28 daily, including three superlative meals. Write Hotel Oloffson, Port-au-Prince, Haiti.

GREEN SHADOWS, Old Lyme, Connecticut. Quiet informal country life, good food, comfortable beds

THESE ARE ARIZONA'S LOVELIEST MONTHS for sightseeing, fun, sports and rest. Christopher Square, 1035 E. Mabel St., Tucson, offers excellent French and American cooking, gardens, patios and rooms of charming originality. American plan $8 to $12 daily.

FOR YOUR 1st, 2nd, or any Honeymoon on Farms or Hotels, call LOrraine 8-0700 (NYC).

TUILAUVENT, Maple Road, Brewster, N. Y. 9-3154. Friendly, informal home atmosphere. No planned activities. Relaxation, reading, painting, in beautiful countryside, 50 miles from N. Y. Ideal for week-ends and vacations. Open all year. Attractive, sunny rooms. French cooking, Moderate rates.

BLUEBERRY HILL THROUGH CHRISTMAS! Winter stillness. Lucullan food. Nothing whatever to do. The Mastertons, Brandon, Vermont.

## TRAVEL

RUSSIA. Spend 26 days in USSR, 40 days Scandinavia, Poland, Czechoslovakia, and Europe. Special tour June 15 by air. $2,550. Write Tom Maupin, Box 571, Lawrence, Kansas.

EUROPE CONDUCTED TOURS. 7 weeks in Europe, 14 countries. Round-trip by air. $1,283 all inclusive. Include both Italy and Scandinavia. Three departures: June 12, 19, 26. See our brochure and compare. Write: KNIGHT TOURS, Prof. Loring Knecht (French Dept., St. Olaf College), Box 350, Northfield, Minnesota.

EUROPE 1957. MIDWEST CIRCLE TOURS: "Classical"—March 29-June 7 and July 29-October 3, 15 countries with Greece: $1,135. "Grand"—June 8-August 27 and July 6-September 21, 18 countries with Scandinavia and Italy, $1,195. "Standard"—June 15-August 23 and July 7-September 13, 12 countries with Scandinavia, Italy: $1,045. "Scandinavian"—May 11-July 3, 6 countries with North Cape Cruise in midnight sun: $895. All with steamship passage. With air passage: June 15-August 15, 18 countries: $1,295. July 6-August 18, 12 countries: $1,095. Both with Scandinavia, Italy. Prices inclusive. MIDWEST TOURS, Northfield, Minnesota.

## HOUSES AVAILABLE

### For Sale

100 ACRES, MOSTLY WOODED, elevation; privacy; accessability and a charming 7 room country home. $16,000. Lucy F. White, Hillsdale, N. Y.

SPEND THE HOLIDAYS in your own cozy New Hampshire Cape Cod home; 8 rooms, 2 baths; thoroughly modernized; beautiful setting. Woodlands with fine possibilities. $24,000. Reasonable offer considered. Fosdick, RFD 1, Claremont, New Hampshire.

### For Rent

LOVELY DUTCHESS COUNTY COLONIAL HOUSE in beautiful setting. Oil heat, gas cooking and hot water heater. Fifteen minutes to New York Central. Roads kept open for mail and school bus. Four bedrooms, two baths—living room, library, dining room: three fireplaces—and plenty of wood! Available December 1 to March 31. Exceptional for writer who wishes complete seclusion. 2½ hours from Grand Central. Box A-123.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# KINGSLEY DOUBLE-CROSTIC NO. 1181

Reg. U.S. Patent Office

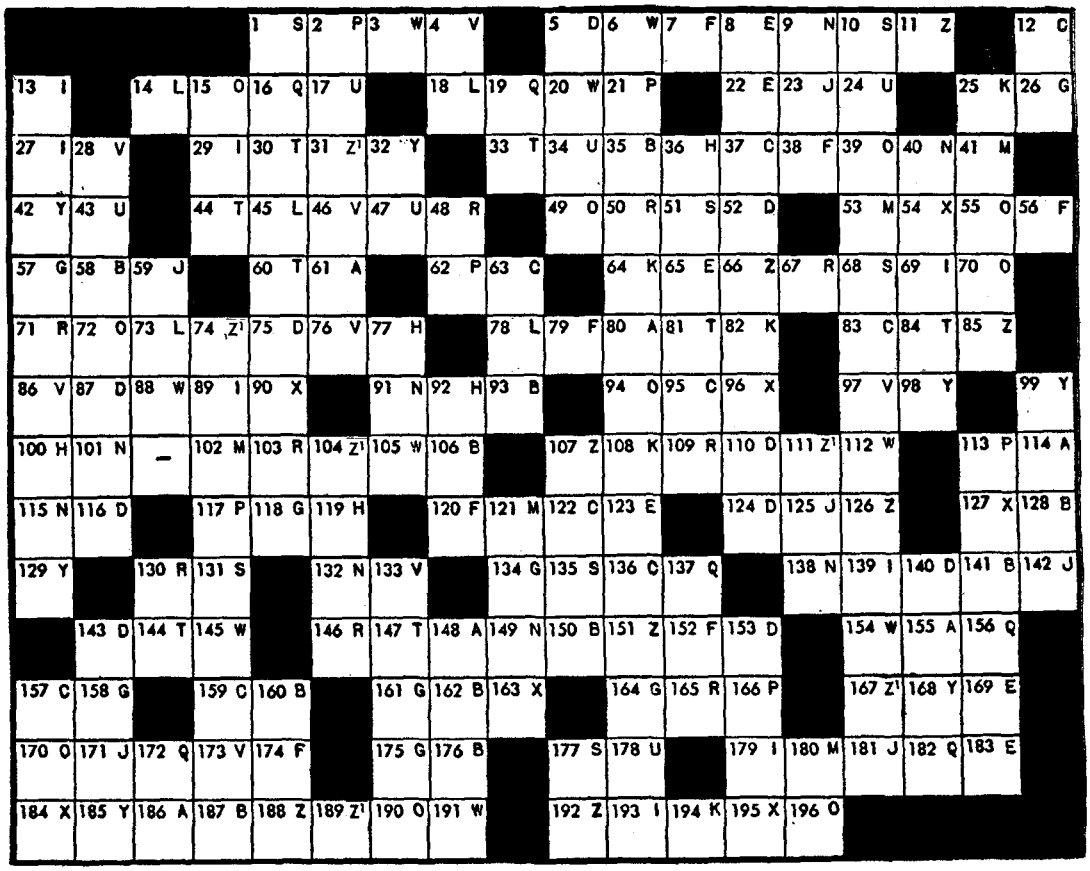
By Doris Nash Wortman

| DEFINITIONS | WORDS |
|---|---|
| A. Birthplace of Peter the Hermit, 1050(?). | 186 148 80 155 114 61 |
| B. A feather fixed in the edge of a board (2 wds.). | 150 93 35 176 141 187 160 162 106 128 58 |
| C. Inventiveness. | 95 122 159 136 63 157 12 83 37 |
| D. A fierce, ravenous creature (chiefly dial., U.S.). | 110 87 52 143 116 124 140 5 75 153 |
| E. Fourth son of George III, father of Queen Victoria; celebrated in this hemisphere when a prince. | 65 183 22 8 169 123 |
| F. In 1895, she wrote "Is Polite Society Polite?" (2 wds.). | 38 7 152 79 56 120 174 |
| G. Ancient Spanish kingdom, now province of Oviedo, formerly in title of heir apparent. | 161 158 134 118 57 26 175 164 |
| H. Chief of a clan in Scottish hist.; Amer. author, "The Tudor Wench," "Young Mr. Disraeli," etc. | 119 92 100 36 77 |
| I. Mythical trophy of world cricket supremacy (England vs. Australia; 2 wds.). | 69 193 27 139 179 29 89 13 |
| J. Great contemporary woman leader; founded Students' Internat'l Union, Inst. of World Affairs, etc. | 23 181 142 59 171 125 |
| K. Confed. general who succeeded to Jackson's command after Chancellorsville. | 194 64 82 25 108 |
| L. Russian statesman who negotiated treaty ending Russo-Japanese War, 1905. | 78 73 18 14 45 |
| M. A change in position of left hand on the keyboard of a violin. | 41 53 121 102 180 |

| DEFINITIONS | WORDS |
|---|---|
| N. Current beneath the surface of waves breaking along the shore. | 40 138 9 149 101 132 115 91 |
| O. The cerebrospinal fluid. | 55 196 190 72 39 94 70 49 170 15 |
| P. "Written"; denoting the vowel reading of the Hebrew text as opposed to marginal vowels. | 113 166 21 2 62 117 |
| Q. The star Alnitham. | 182 16 156 19 172 137 |
| R. A murderous assault. | 50 146 130 103 109 165 67 48 71 |
| S. The book which "gives the lowdown on the high-ups" (2 wds.). | 1 68 131 51 177 135 10 |
| T. An ornamental "molding" like the simplest form of dogtooth. | 144 33 60 81 84 30 147 44 |
| U. What Rossetti called "a *moment's monument.*" | 17 24 34 43 178 47 |
| V. Yawning; sleepy; careless. | 133 28 173 97 76 46 86 4 |
| W. Composite language based on spoken dialects of Norway, *made a national language.* | 191 3 105 145 112 88 20 6 154 |
| X. Baseball team which went for an exhibition tour in Japan, October, 1956. | 90 54 163 184 96 195 127 |
| Y. First part of the *Divina Commedia.* | 42 129 99 32 185 98 168 |
| Z. Facilitate. | 188 11 107 151 126 66 192 85 |
| Z¹. Brusque refusal to meet an offer. | 31 111 74 104 189 167 |

## DIRECTIONS

*To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.*




**Solution of last week's Double-Crostic will be found on page 7 of this issue.**



PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Romance and lasting beauty

live in gifts

from this new line of

ORIGINALS by

Lucien Piccard

created in all-precious

**PALLADIUM**

...beautiful, sparkling white metal of the platinum family

***See these beautiful Lucien Piccard Originals at the leading stores listed below.***

Love birds in precious palladium. Sparkling with oriental sapphires, diamond eyes, cultured pearls. $135.

Your initial...with cultured pearls. In precious palladium. Picture on back . . . $50.

A beautiful fine diamond, cultured pearl heart pendant-brooch. In precious palladium . . . $150.

Precious palladium diamond watch . . . with famous Lucien Piccard 17-jewel movement . . . $300.

Man's watch, 4 diamond baguettes, 4 star sapphires . . . 17-jewels. $400.

Star sapphire cuff links to match watch. In precious palladium . . . $100.

Cultured pearl ring. 4 diamonds. In palladium . . . $50.

Exquisite cultured twin-pearl ring. 4 diamonds. In precious palladium . . . $55.

Graceful heart ring . . . set with genuine sapphires, diamond and cultured pearl. In precious palladium . . . $53.

Twin photo locket with cultured pearls. In precious palladium . . . $27.50.

"I love you" bracelet . . . with cultured pearls. In precious palladium . . . $40.

*(Jewelry shown in less than actual size)*

LOVE LOVE LOVE

AKRON, OHIO, **Henry B. Ball Co.** • ATLANTIC CITY, N. J., **Nat H. Yamron** • BALTIMORE, MD., **James R. Armiger Co., Inc.** • BEVERLY HILLS, CAL., **Kassian & Son** • BEVERLY HILLS, CAL., **Raymond & Co.** • BOISE, IDAHO, **M. G. Sexty's** • BOSTON, MASS., **Jordan Marsh Co.** • BOSTON, MASS., **Kennard & Co., Inc.** • BUFFALO, N. Y., **Gamler's Jewelers** • CHICAGO, ILL., **B. Weinstein** • CLEVELAND, OHIO, **Rudolph Deutsch Co.** • COLORADO SPRINGS, COLO., **Mahan Jewelry Co.** • DETROIT, MICH., **Hugh Connolly & Sons** • EAST ORANGE, N. J., **Wiss Sons, Inc.** • FRESNO, CAL., **Edmonds of Fresno** • FT. WORTH, TEXAS, **The Fair** • GLENDALE, CAL., **H. S. Webb & Co.** • HIGHLAND PARK, ILL., **Leeds Jewelers** • HOLLYWOOD BEACH, FLA., **Nat Koslow Jewelers** • HOUSTON, TEXAS, **Corrigans** • HOUSTON, TEXAS, **Sakowitz Bros.** • INDIANAPOLIS, IND., **Rost Jewelers** • JACKSONVILLE, FLA., **Underwood Jewelers** • KANSAS CITY, MO., **Diamant's** • LONG BEACH, CAL., **American Jewelry Co.** • LOS ANGELES, CAL., **Laykin et Cie.** MEMPHIS, TENN., **George T. Bronax** • MIAMI, FLA., **Maynard-Page** • MIAMI BEACH, FLA., **Nat Koslow Jewelers** • MINNEAPOLIS, MINN., **S. Jacobs Co.** • MOBILE, ALABAMA, **Friedman Jewelers** • MONTCLAIR, N. J., **Wiss Sons, Inc.** • NEWARK, N. J., **Wiss Sons, Inc.**, • NEW ORLEANS, LA., **Hausmans Jewelers** • NEW YORK, N. Y., **Kobrin Bros.** NEW YORK, N. Y., **Marchal Jewelers** • OKLAHOMA CITY, OKLA., **Hartwell Jewelers** • PALM BEACH, FLA., **Nat Koslow Jewelers** • PHILADELPHIA, PA., **S. Kind & Sons** PITTSBURGH, PA., **John M. Roberts & Sons** • RENO, NEV., **Ginsburg Jewelry Co.** • SAN FRANCISCO, CAL., **Laykin et Cie.** • ST. LOUIS, MO., **Stix, Baer & Fuller** • SCRANTON, PA., **A. E. Rogers Co.** • SEATTLE, WASHINGTON, **Laykin et Cie.** • SIOUX CITY, IOWA, **Grand Jewelers** • SYRACUSE, N. Y., **Altman & Green** • TUCSON, ARIZONA, **Grunewald & Adams** • TULSA, OKLA., **Boswell Jewelers** • WASHINGTON, D. C., **Charles Ernest Jewelers** • WHITE PLAINS, N. Y., **Gordon's Jewelers, Inc.** • WORCESTER, MASS., **Goldstein, Swank & Gordon. Also at other leading jewelry stores.**

PLATINUM METALS DIVISION, THE INTERNATIONAL NICKEL COMPANY, INC., 67 WALL STREET, NEW YORK 5, N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Now...pick YOUR KIND of JAZZ!

COOL JAZZ
The Sakes of CHARLIE PARKER and STAN GETZ
DIXIELAND JAZZ
Jimmy McPARTLAND and Paul BARBARIN
SWINGING JAZZ
JAZZ OF THE 30's
STARS OF JAZZ
Lionel Hampton with Nat King Cole Harry James and Others
MODERN JAZZ
JAZZ WEST COAST
BIG BAND JAZ
BENNY GOODMAN TOMMY DORSEY COUNT BASIE ARTIE SHAW and others
FUN IN JAZZ
Fats Waller PLAYS & SINGS
COLLECTORS' JAZZ
Sidney Bechet Jelly Roll Morton Bix Beiderbecke and others
INTIMATE JAZZ
Lee Wiley and Friends
BLUES IN JAZZ
Jimmy RUSHING with Pete JOHNSON

# Choose any 3
**LONG PLAY 12" HI-FI ALBUMS**

# for only $2.98

You can get up to 36 All-Star Classics in the Jazz styles *you like best*... from "Dixieland" to "Modern"

## Hi-Fi Albums of Immortal Jazz

**Cool Jazz: Charlie Parker, Stan Getz** — The new sounds of the leaders of the modern jazz school... two of the Sax Greats of all time, Charlie Parker and Stan Getz, *with Miles Davis* and other modernists.

**Dixieland: Then and Now** — Hear Paul Barbarin and Jimmy McPartland contrasting examples of early and later DIXIELAND styles. Great classics like *Tiger Rag, When the Saint's*, etc.

**Swinging Jazz** — Drummer Jo Jones leads a group of Count Basie alumni through great new swinging versions of *Caravan, Embraceable You, Shoe Shine Boy*, and others... with Basie himself as guest pianist.

**Modern Jazz** — Gerry Mulligan . . . Chet Baker . . . and others in a superb anthology of some of the best modern sounds. Includes *Summertime, I Hear Music, Contour*, etc.

**The Big Swing Bands of Benny Goodman, Tommy Dorsey, Count Basie, Artie Shaw and Others** — Some of the greatest recordings by the greatest swing bands of the thirties — original performances, revived in exciting "new fidelity" sound! *Flat Foot Floogie, St. Louis Blues*, etc.

**Listen to the Blues with Jimmy Rushing and Pete Johnson** — Exciting, uninhibited blues singing by Jimmy Rushing, the man who made blues-shouting history . . . accompanied by pianist Pete Johnson. Includes *Rock and Roll, See See Rider*, etc.

**Lionel Hampton's Great Groups** — A treasury of great "swing" stars—including Nat "King" Cole, Harry James and Coleman Hawkins — under the inspiration of the great "Hamp". *Three Quarter Boogie, Dinah, High Society*, etc.

**Intimate Jazz Songs of Rodgers & Hart with Lee Wiley and Friends** — Soft, "me-to-you" sort of jazz. The intimate, breathy voice of Lee Wiley sings *My Romance, Glad to be Unhappy*, etc.

**Fats Waller Plays and Sings** — The "Cheerful Little Earful" has a lot of fun swinging some of the greatest jazz classics: *Shortnin' Bread, Stardust, The Curse of an Aching Heart*, etc.

**Collectors' Jazz** — History-making performances by the men who created Jazz and its styles. Immortal classics by Sidney Bechet, Jelly Roll Morton, Bix Beiderbeck, King Oliver, Earl Hines and others.

*Photos courtesy Metronome Magazine*

## *Only the JAZZTONE Society offers You the most complete range of JAZZ Styles... performed by the Greatest Names in JAZZ!*

IMAGINE CHOOSING THE greatest jazz classics ever recorded . . . *in the jazz style you like best!* Now you can do just that—simply by taking advantage of this fabulous "huge-saving" offer.

To introduce you to the amazing high fidelity and superb artistry of its ALL-STYLE jazz recordings, the Jazztone Society wants you to take *any THREE of the high fidelity jazz concerts shown above . . . for only $2.98!* That's right! Not one record . . . but *three 12-inch, quiet surface, long-playing vinyl recordings* . . . containing up to 36 of the greatest jazz classics ever written!

### All the Jazz Styles and All the Big Names . . . for Your FREE Audition!

Here for your enjoyment are *all* the important styles in American jazz—interpreted by the outstanding jazzmen of our time. Whatever your musical mood, there's a jazz concert to fit it. From the *big-band jazz* of Benny Goodman and Tommy Dorsey . . . to the *cool* sounds of Charlie Parker and Stan Getz . . . to the *Dixieland stomp* of Jimmy McPartland . . . to the *modern*, progressive jazz of Gerry Mulligan—all these and many more great schools of jazz are now available to you through these superb Jazztone Society recordings.

### Build a Great Jazz Collection at Huge Cash Savings

When you take advantage of this amazing, money-saving offer, you also obtain a valuable Trial Membership in the Jazztone Society. This gives you the right to audition—*in your own home*—any or all of the Society's monthly releases. Each of these jazz selections will be described to you in advance. Then you decide whether or not you would like to receive it *promptly* for FREE TRIAL.

But even after you have played the recording on your own record player, you don't have to keep it *unless you are completely sure that you want to.* You may keep as few as three records during the first year of your membership—and you pay only the special Member's low price of just $2.98 (plus small shipping charge) per long-playing disc. (You may resign from the Society at any time after buying three monthly selections.)

Yes, the greatest jazz now being recorded can be *yours* at tremendous cash savings of more than 35% off the usual retail cost for similar recordings.

### Offer Limited—Rush Coupon Now!

Don't miss this opportunity to get your three hi-fi jazz "concerts" for only $2.98. But this fabulous offer may soon be withdrawn, so mail the coupon . . . today!

## SEND NO MONEY

**The Jazztone Society, Dept. SR-11A**
**71 Fifth Avenue, New York 3, N.Y.**

Send me the THREE Jazz Concerts I have checked below, and reserve a Trial Membership for me in the Jazztone Society.

☐ Cool Jazz ☐ Modern Jazz ☐ Collectors' Jazz
☐ Dixieland Jazz ☐ Big Band Jazz
☐ Blues in Jazz ☐ Fun in Jazz
☐ Swinging Jazz ☐ Intimate Jazz ☐ Stars of Jazz

If I decide to keep them, I'll pay you only $2.98 (plus shipping) for ALL THREE. I will also receive advance descriptions of the Society's future monthly selections. I may audition as many as I like for 5 days in my own home. For those I keep, I will be billed only the member's low price of $2.98 (plus shipping) per 12" long-play disc—*a saving of more than 35% off the usual retail cost!*

I need buy no more than three selections during the first year of membership—and I may resign from the Society *at any time* after buying 3 monthly selections.

NAME.....

ADDRESS.....

CITY..... ZONE.... STATE.....

**For information on Canadian club service address: 105 Bond St., Toronto 2, Ont.**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED